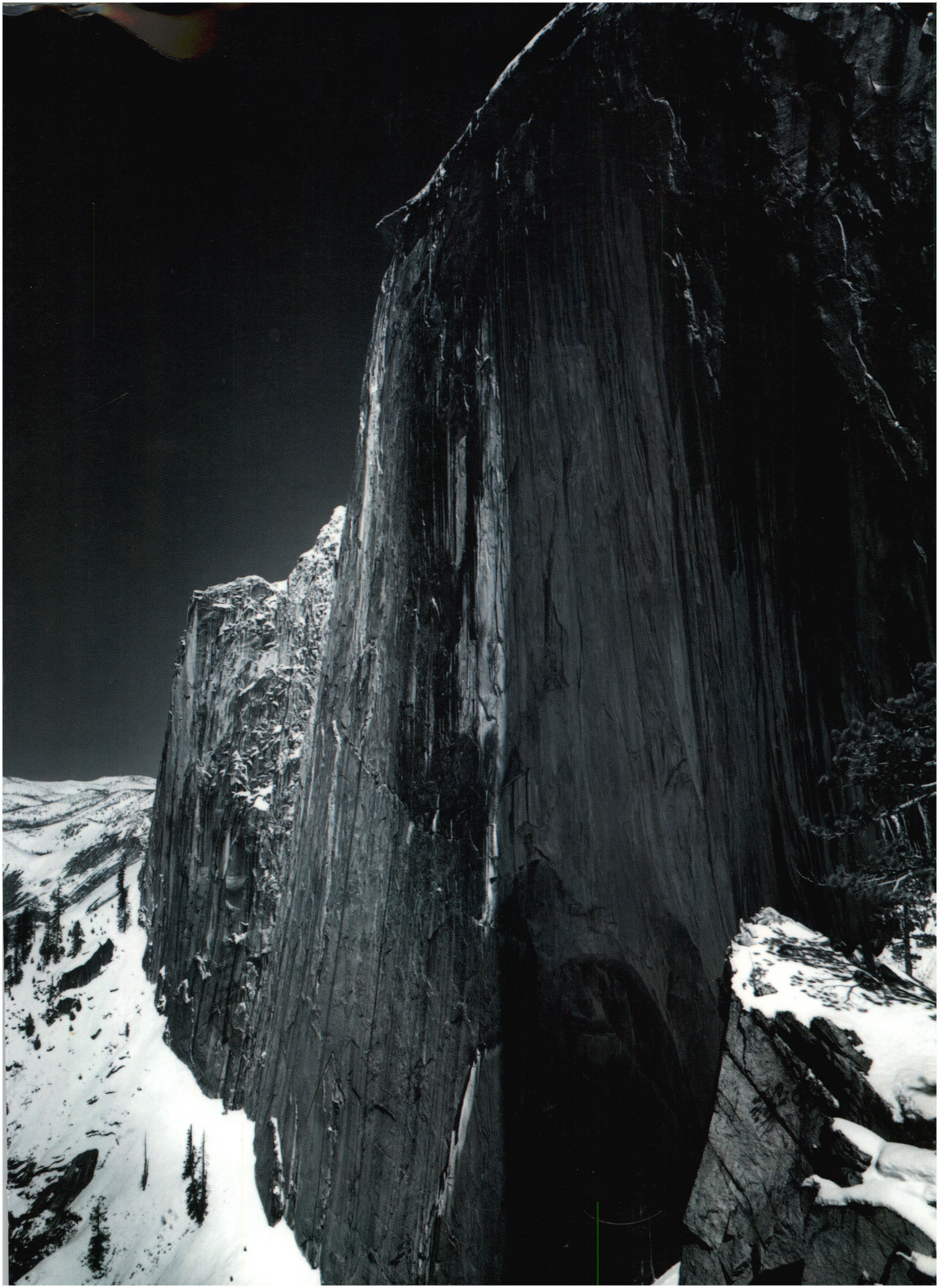
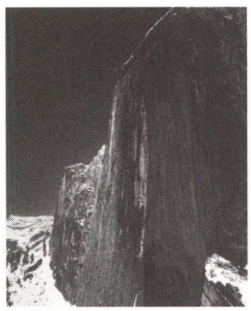






ON THE COVER

Ansel Adams, *Monolith, The Face of Half Dome,* Yosemite National Park, 1927

Five years ago, the Festival began a tradition of presenting on the cover of the program book the work of a Monterey Peninsula master photographer. Each of these programs has shown the works of Ansel Adams, the Peninsula's best known and most revered photographer. *Monolith, The Face of Half Dome* is not only one of the photographer's most powerful works, it holds great significance for both Ansel Adams and the Carmel Bach Festival. Ansel and his beloved wife, Virginia, both ardent and life-long supporters of the Festival, were together on that cold afternoon when the picture was made. By Ansel's own account, this marked "the first time that I had been able to realize a desired image: not the way it appeared in reality, but the way it felt to me and how it must appear in the finished print."

Although Adams' artistic genius as we know it today started with *Monolith* in 1927, it didn't stop there. Rather, as Ansel continued to print this image (and all of the others that followed it), the breadth and depth of his art continued to develop, realizing its full expression only shortly before his death.

As such, *Monolith* is an icon of Ansel Adams' life's work much in the same way the *Mass in B Minor* is an icon in the life work of Johann Sebastian Bach to whose artistic genius the Festival is dedicated. As with *Monolith,* the *Mass in B Minor* began to develop (with the *Kyrie* and the *Gloria*) relatively early in Bach's career, but it did not realize its full expression or completion until shortly before Bach's death. As John Butt concludes in *Bach: Mass in B Minor:* "Historically, the work is an exhaustive — if not didactic — summation of the composer's skill, and of all the styles, idioms, and devices available to his age."

Cover photograph by Ansel Adams.

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CARMEL BACH FESTIVAL

65TH ANNIVERSARY SEASON

2002

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All photographs, other than the artists' portraits, are courtesy Kolbrener Photography.

Carmel Bach Festival
Founded in 1935 by Dene Denny and Hazel Watrous

Bruno Weil
Music Director and Conductor

Please Note: No photography or recording is permitted. Kindly disable all pagers, cell phones and watch alarms.

No smoking shall be permitted within any part of each venue, including stage, backstage and foyer.

Latecomers will not be seated while the performance is in progress.

2003 Carmel Bach Festival - 65th Season
July 19 - August 10

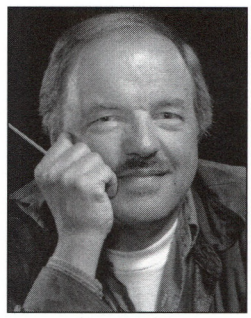
Carmel Bach Festival
Sunset Cultural Center
P.O. Box 575, Carmel, CA 93921
(831) 624-1521

Schedules, history, artist profiles and more at:
http://www.bachfestival.org

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Music Director's Message

BRUNO WEIL



Bruno Weil

Dear Patrons,

The world is not the same as we return to Carmel this summer; however, the great visions in music and art are still there, and we need them more than ever.

"I know that my Redeemer liveth."

Mozart must have been stunned when he saw the manuscript of Handel's visionary and powerful music for the first time. During the Festival this summer, we too will look at *Messiah* through Mozart's eyes — on Tuesday nights. The man who revealed Bach's and Handel's music to Mozart was Gottfried van Swieten, a great sponsor and supporter of the arts in the 18th century. Many of our programs this summer celebrate van Swieten. He translated *Messiah* into German, and then asked Mozart to make an orchestral arrangement for performances. Without van Swieten introducing him to Bach's contrapuntal composition, Mozart could have never written the fugue-finale of his *Jupiter* symphony — the highlight of our Friday night concert. On Sundays this summer we will again have the *Mass in B Minor* as the lynchpin of our Festival.

Imagine how Mozart would have reacted had he known Bach's *B Minor Mass!*

Let us also get inspired by great and visionary music.

Bruno Weil

Bruno Weil

Born in Germany, Bruno Weil is a regular on the podiums of the leading symphony orchestras in Germany, U.S.A., Great Britain, France, Japan, Canada, Italy, Brazil, the Netherlands, Norway, Austria, Finland, Greece, Switzerland and Australia, such as the Berlin Philharmonic Orchestra, the Dresden Staatskapelle and the Bavarian State Orchestra (Munich), Los Angeles Philharmonic Orchestra, the Boston Symphony Orchestra, l'Orchestre National de France, l'Orchestre National du Capitole de Toulouse, l'Orchestre Symphonique de Montréal, the Orchestra of the Age of Enlightenment, the Sydney Symphony Orchstra and the NHK Orchestra Tokyo. He is Principal Guest Conductor of the Toronto-based Tafelmusik Orchestra. In February 1999 he made his debut with the St. Paul Chamber Orchestra.

Maestro Weil was a master student of Franco Ferrara and Hans Swarowsky at the Vienna Master Classes, where he has himself been a teacher. In 1979 he won second prize in the International Herbert von Karajan Conductors Competition. In 1981 he was named General Music Director of the City of Augsburg, making him the youngest general music director in Germany. In 1988 he enjoyed a stunning success when he replaced an ailing Herbert von Karajan at the Salzburg Festival, conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra. From January 1994 until 2002, he was General Music Director of the City of Duisburg. He has conducted at the German Opera Berlin; the Hamburg State Opera; Dresden's Semper Opera; Teatro Communale di Bologna; Glyndebourne Festival Opera; and frequently at the Vienna State Opera where he was permanent guest conductor. In January 2000 he made his debut with the "Salzburger Mozartwochen" conducting a new production of Mozart's *Magic Flute*.

Music Director of the Carmel Bach Festival since 1992, Bruno Weil is also Artistic Director of the "Klang und Raum" (Sound and Space) Festival at Irsee in southern Germany.

President's Message

NATALIE A. STEWART, PRESIDENT, BOARD OF DIRECTORS



Natalie A. Stewart

The Ansel Adams photograph that graces our cover says it all. In the best sense, the 65th Carmel Bach Festival has reached monolithic proportions. To borrow from Webster's *New World Dictionary*, a monolith is "something made of a single block...something like a monolith in size, unity of structure or purpose, unyielding quality." We have risen to new challenges having been displaced once again because of circumstances beyond our control. You will see we have come away better for it. This year's Festival atmosphere and venue opportunities touch our Pacific Rim with locations in Monterey, Pacific Grove, Pebble Beach and Carmel. We have seriously addressed the needs and desires of our audiences not only in location selections and accessibility, but also with programming for families, artists' master classes, enhanced daytime concerts, and post dinner candlelight performances. As never before, the Carmel Bach Festival is honoring its mission: "celebrating the genius of Johann Sebastian Bach, his contemporaries and musical heirs through performances and educational activities of the highest artistic caliber."

This year, I am especially grateful to my alma mater, Santa Catalina School, for providing the Sister Carlotta Performing Arts Center for our main concert series. In this peaceful setting, Bruno Weil will perform his magic with our orchestra, chorale and chorus. A longtime Pacific Grove staple, yet unknown to many of us, is Merrill Hall at the Asilomar Conference Center. It is a jewel we are excited to share with you while introducing well-known international artists. Church in the Forest at Robert Louis Stevenson School in Pebble Beach continues as a favorite for our Twilight Series. All Saints' Episcopal Church in Carmel is taking on an expanded role this year as we present our Family Concerts, Guests of the Fest at Noon, and Guests of the Fest by Candlelight, as well as our regular Intermezzo Recital Series. The historic Carmel Mission Basilica once again will be the setting for the Monday and Wednesday evening performances. The Festival extends its sincere thanks to all these locations for their hospitality and generosity in a willingness to share their "sacred spaces."

As you can see, we are monolithic in size, of a focused purpose, with unity of structure and multi-national artists of unyielding quality. Come (young and old and those in between) and immerse yourself in all the wonders of this season's 65th Carmel Bach Festival. As opportunities abound may you experience unlimited variety and the joy that the music of J.S. Bach and its influence brings.

Natalie A. Stewart

Managing Director's Message

WILLEM WIJNBERGEN, VICE PRESIDENT AND MANAGING DIRECTOR



Willem Wijnbergen

For most people, celebrating a 65th Anniversary is a meaningful and life changing event. After years of hard work and dedication many can emerge into a new world of celebration, achievement and often very new and different personal challenges. And that's precisely how it is for the Carmel Bach Festival: new venues, new faces, and several new concert series help mark the occasion, in addition to the beloved people, places, and programs that have developed the unique identity of our Festival over the years. Under the inspired artistic leadership of Music Director Bruno Weil, we are proud indeed of our 2002 Festival program. You will have a unique chance to sample many different approaches to music making. This year will be a true celebration of musicianship, with a passion for the music of Johann Sebastian Bach. That's why we are here. And, hopefully, why you are, too!

Veel Plezier!!

Willem Wijnbergen
Executive Vice President and Managing Director

Willem Wijnbergen comes to the Carmel Bach Festival from BC&DG, a management and marketing consulting firm in Los Angeles, where he has been President since 2000. Previously he was Executive Vice President and Managing Director of the Los Angeles Philharmonic from 1998-2000 and Managing Director of the Royal Concertgebouw Orchestra in Amsterdam from 1992-1998. Before that, he has also held positions as Assistant Brand Manager at Procter & Gamble (1990-1992) and was Assistant Conductor and concert pianist with the Rotterdam Philharmonic in the Netherlands from 1983-1988. He holds Master of Business Administration and Master of Arts in Arts Administration degrees from Southern Methodist University in Dallas, Texas. In addition, Mr. Wijnbergen has received a Master of Arts in Piano Performance from the City Conservatory of Music in Groningen, The Netherlands. Mr. Wijnbergen has a wide range of experience prior to coming to the Carmel Bach Festival. While at the Los Angeles Philharmonic, he was instrumental in raising $12 million in private donations as part of the fundraising campaign for the Disney Concert Hall. He developed and finalized the vision and strategy for a major $30 million Hollywood Bowl renovation plan and revitalized the Bowl's programming for the '99 season. At the Royal Concertgebouw Orchestra, Mr. Wijnbergen restored the organization's financial and artistic position and stability while expanding international touring around the world and re-establishing international awareness of the high artistic prestige of the Orchestra, through increased recording, radio and television activity.

Week 1

Friday, July 12

Candlelight Guests
Paul Galbraith, Guitar
9:00 pm
All Saints

Saturday, July 13

Discovery
Lecture: Kip Cranna
10:30 am
All Saints

Discovery
Tower Music
6:15 and 7:15 pm
Pre-Concert Talk
6:45 pm
Del Monte Golf Course Pavilion

Main Concert
Opening Night
Bach and Schönberg
8:00 pm
Santa Catalina

Celebration
Anniversary Gala
10:00 pm
Santa Catalina

Sunday, July 14

Discovery
Lecture: John Butt
1:00 pm
Santa Catalina Chapel

Discovery
Tower Music
2:00 pm
Santa Catalina

Main Concert
B Minor Mass
2:30 pm
Santa Catalina

Candlelight Guests
Elizabeth Wallfisch, Violin
9:00 pm
Santa Catalina

Monday, July 15

Intermezzo Recital
Andrew Arthur, Organ
10:30 am
Carmel Mission

Discovery
Adams Vocal Master Class
12:00 pm
Carmel Presbyterian

Noon Guests
Andrew Rangell, Piano
12:00 pm
All Saints

Intermezzo Recital
Bach and Boccherini
2:30 pm
All Saints

Main Concert
The Brazilian Guitar Quartet
8:00 pm
Carmel Mission

Tuesday, July 16

Intermezzo Recital
John Butt, Harpsichord
2:30 pm
All Saints

Discovery
Performers' Panel
4:00 pm
All Saints

Discovery
Tower Music
6:15 and 7:15 pm
Pre-Concert Talk
6:45 pm
Del Monte Golf Course Pavilion

Main Concert
Messiah
8:00 pm
Santa Catalina

Wednesday, July 17

Discovery
Lecture:
Bruce Lamott
10:30 am
All Saints

Noon Guests
The Brazilian Guitar Quartet
12:00 pm
All Saints

Intermezzo Recital
Baroque Treasures
2:30 pm
All Saints

Twilight
Love Letters
5:30 pm
Church in the Forest

Celebration
Mission Dinner
6:00 pm
Carmel Mission

Discovery
Tower Music at the Mission
7:30 pm
Carmel Mission

Main Concert
at the Mission
8:00 pm
Carmel Mission

Thursday, July 18

Discovery
Adams Vocal Master Class
12:00 pm
Carmel Presbyterian

Family Concert
The Brazilian Guitar Quartet
12:00 pm
All Saints

Intermezzo Recital
Robin Carlson-Peery, Flute
2:30 pm
All Saints

Discovery
Tower Music
6:15 and 7:15 pm
Pre-Concert Talk
6:45 pm
Del Monte Golf Course Pavilion

Main Concert
Strings
Bach and Vivaldi
8:00 pm
Santa Catalina

Friday, July 19

Noon Guests
John Dornenburg, Viola da Gamba
12:00 pm
All Saints

Intermezzo Recital
Mozart and Bach
2:30 pm
All Saints

Discovery
Tower Music
6:15 and 7:15 pm
Pre-Concert Talk
6:45 pm
Del Monte Golf Course Pavilion

Main Concert
C.P.E. Bach, Haydn and Mozart
8:00 pm
Santa Catalina

Candlelight Guests
Ron Leonard, Cello
9:00 pm
All Saints

Week 2

Saturday, July 20

Discovery
Lecture: Kip Cranna
10:30 am
All Saints

Intermezzo Recital
Kendra Colton and Roger Cole, Cantatas
1:30 pm
All Saints

Discovery
Tower Music
6:15 and 7:15 pm
Pre-Concert Talk
6:45 pm
Del Monte Golf Course Pavilion

Main Concert
Bach and Schönberg
8:00 pm
Santa Catalina

Candlelight Guests
Lyndon Johnston Taylor, Violin
9:00 pm
All Saints

Sunday, July 21

Discovery
Lecture: John Butt
1:00 pm
Santa Catalina Chapel

Discovery
Tower Music
2:00 pm
Santa Catalina

Main Concert
B Minor Mass
2:30 pm
Santa Catalina

Monday, July 22

Intermezzo Recital
Andrew Arthur, Organ
10:30 am
Carmel Mission

Discovery
Adams Vocal Master Class
12:00 pm
Carmel Presbyterian

Noon Guests
Lucinda Carver, Piano
12:00 pm
All Saints

Intermezzo Recital
Bach and Boccherini
2:30 pm
All Saints

Main Concert
Combattimento Consort
8:00 pm
Carmel Mission

Asilomar Recital
Aleksandar Serdar, Piano
8:00 pm
Merrill Hall Asilomar

Tuesday, July 23

Discovery
Performers' Panel
10:30 am
All Saints

Intermezzo Recital
John Butt, Harpsichord
2:30 pm
All Saints

Discovery
Tower Music
6:15 and 7:15 pm
Pre-Concert Talk
6:45 pm
Del Monte Golf Course Pavilion

Main Concert
Messiah
8:00 pm
Santa Catalina

Asilomar Concert
Combattimento Consort
8:00 pm
Merrill Hall Asilomar

Wednesday, July 24

Discovery
Lecture:
Bruce Lamott
10:30 am
All Saints

Noon Guests
Combattimento
12:00 pm
All Saints

Intermezzo Recital
Baroque Treasures
2:30 pm
All Saints

Calendar of Events

CARMEL BACH FESTIVAL 2002 SEASON

Twilight
Wolfgang Basch, Trumpet
5:30 pm
Church in the Forest

Celebration
Mission Dinner
6:00 pm
Carmel Mission

Discovery
Tower Music at the Mission
7:30 pm
Carmel Mission

Main Concert
at the Mission
8:00 pm
Carmel Mission

Asilomar Concert
Ida Händel, I Palpiti
8:00 pm
Merrill Hall
Asilomar

Thursday, July 25

Discovery
Adams Vocal Master Class
12:00 pm
Carmel Presbyterian

Family Concert
Combattimento
12:00 pm
All Saints

Intermezzo Recital
Robin Carlson-Peery, Flute
2:30 pm
All Saints

Discovery
Tower Music
6:15 and 7:15 pm
Pre-Concert Talk
6:45 pm
Del Monte Golf
Course Pavilion

Main Concert
Strings
Bach and Vivaldi
8:00 pm
Santa Catalina

Friday, July 26

Noon Guests
Aimée Kreston and Lucinda Carver, Violin and Piano
12:00 pm
All Saints

Intermezzo Recital
Mozart and Bach
2:30 pm
All Saints

Discovery
Tower Music
6:15 and 7:15 pm
Pre-Concert Talk
6:45 pm
Del Monte Golf
Course Pavilion

Main Concert
C.P.E. Bach, Haydn and Mozart
8:00 pm
Santa Catalina

Candlelight Guests
Angela East, Cello
9:00 pm
All Saints

Week 3

Saturday, July 27

Discovery
Lecture: Kip Cranna
10:30 am
All Saints

Intermezzo Recital
Kendra Colton and Roger Cole, Cantatas
2:30 pm
All Saints

Discovery
Tower Music
6:15 and 7:15 pm
Pre-Concert Talk
6:45 pm
Del Monte Golf
Course Pavilion

Main Concert
Bach and Schönberg
8:00 pm
Santa Catalina

Candlelight Guests
Aimée Kreston, Violin
9:00 pm
All Saints

Sunday, July 28

Discovery
Lecture: John Butt
1:00 pm
Santa Catalina
Chapel

Discovery
Tower Music
2:00 pm
Santa Catalina

Main Concert
B Minor Mass
2:30 pm
Santa Catalina

Monday, July 29

Intermezzo Recital
Andrew Arthur, Organ
10:30 am
Carmel Mission

Discovery
Adams Vocal Master Class
12:00 pm
Carmel Presbyterian

Noon Guests
Aleksandar Serdar, Piano
12:00 pm
All Saints

Intermezzo Recital
Bach and Boccherini
2:30 pm
All Saints

Main Concert
Red Priest
8:00 pm
Carmel Mission

Candlelight Guests
Elizabeth Wallfisch, Violin
10:15 pm
Carmel Mission

Tuesday, July 30

Discovery
Performers' Panel
10:30 am
All Saints

Intermezzo Recital
John Butt, Harpsichord
2:30 pm
All Saints

Discovery
Tower Music
6:15 and 7:15 pm
Pre-Concert Talk
6:45 pm
Del Monte Golf
Course Pavilion

Main Concert
Messiah
8:00 pm
Santa Catalina

Wednesday, July 31

Discovery
Lecture: Bruce Lamott
10:30 am
All Saints

Noon Guests
Red Priest
12:00 pm
All Saints

Intermezzo Recital
Baroque Treasures
2:30 pm
All Saints

Twilight
Douglas McNames, Cello
5:30 pm
Church in the Forest

Celebration
Mission Dinner
6:00 pm
Carmel Mission

Discovery
Tower Music at the Mission
7:30 pm
Carmel Mission

Main Concert
at the Mission
8:00 pm
Carmel Mission

Thursday, August 1

Discovery
Adams Vocal Master Class
12:00 pm
Carmel Presbyterian

Family Concert
Red Priest
12:00 pm
All Saints

Intermezzo Recital
Robin Carlson-Peery, Flute
2:30 pm
All Saints

Discovery
Tower Music
6:15 and 7:15 pm
Pre-Concert Talk
6:45 pm
Del Monte Golf
Course Pavilion

Main Concert
Strings
Bach and Vivaldi
8:00 pm
Santa Catalina

Friday, August 2

Noon Guests
Godfried Hoogeveen, Cello
12:00 pm
All Saints

Intermezzo Recital
Mozart and Bach
2:30 pm
All Saints

Discovery
Tower Music
6:15 and 7:15 pm
Pre-Concert Talk
6:45 pm
Del Monte Golf
Course Pavilion

Main Concert
C.P.E. Bach, Haydn and Mozart
8:00 pm
Santa Catalina

Candlelight Guests
Jian Wang, Cello
9:00 pm
All Saints

Finale

Saturday, August 3

Showcase
Adams Vocal Master Class
11:00 am
Santa Catalina

Intermezzo Recital
Kendra Colton and Roger Cole, Cantatas
2:30 pm
All Saints

Main Concert
Best of the Fest
8:00 pm
Santa Catalina

Candlelight Guests
Elizabeth Blumenstock, Violin
9:00 pm
All Saints

Celebration
Grand Finale Party
10:00 pm
Santa Catalina

Sunday, August 4

Main Concert
Best of the Fest Again!
2:30 pm
Santa Catalina

The Discovery Series

THREE WEEKS OF FREE MASTER CLASSES, PERFORMERS' PANELS, LECTURES AND PRE-CONCERT TALKS PROVIDING ENTRÉE FOR NEW AUDIENCES AND INSIGHT FOR LONG-TIME PATRONS INTO THE MAGIC OF BAROQUE MUSIC.
JULY 13 THROUGH AUGUST 2, 2002

SATURDAYS July 13, 20, 27 (not August 4)

10:30 am — All Saints Church, Carmel

LOOKING BACH TO MOZART:
Baron Van Swieten and the Baroque Connection

Lecture by Dr. Clifford Cranna, Musical Administrator, San Francisco Opera

Gottfried Baron van Swieten was one of the most significant patrons of music in the Vienna of Haydn and Mozart. A devotee of the music of Bach and Handel, he sponsored Mozart's arrangement of Handel's *Messiah* in 1789. Furthermore, Mozart's primary encounter with Bach's music came through his regular visits to van Swieten. Beloved Festival lecturer Clifford Cranna examines the Bach-Handel-Mozart connection created by van Swieten.

6:45 pm — Del Monte Golf Course Pavilion

Facing the Music

Informal pre-concert talk with Brian Vaughn.

SUNDAYS July 14, 21, 28 (not August 4)

1:00 pm — Santa Catalina Chapel

Bach's *Mass in B Minor*

Lecture by John Butt, Bach Festival harpsichordist and world-renowned Bach scholar

The great choral work many regard as J. S. Bach's crowning masterpiece.

MONDAYS July 15, 22, 29

Noon-2:00pm — Carmel Presbyterian Church

Adams Vocal Master Class

Hosted by David Gordon, Bach Festival Education Director

Carmel Presbyterian Church is located on the SE corner of Ocean and Junipero in Carmel

TUESDAYS July 16, 23, 30

July 16, 4:00 pm VOCALISTS
July 23, 10:30 am WINDS
July 30, 10:30 am STRINGS — All Saints Church, Carmel

Performers' Panels

Informal conversations with members of the Festival Ensemble

What is it about Baroque music that inspires musicians and listeners to respond to its challenges and mysteries? What inspires someone to become a professional musician in the first place? This series of informal Q&A sessions with members of the Festival Ensemble gives you the chance to pose those questions you've always wanted to ask. The wind and string sessions will include instrument demonstrations.

6:45 pm — Del Monte Golf Course Pavilion

Facing the Music

Informal pre-concert talk with Dr. Jean Widaman

WEDNESDAYS July 17, 24, 31

10:30 am — All Saints Church, Carmel

The Music of the Mission Concert

Lecture by Dr. Bruce Lamott, Festival Chorale Director and conductor of the Mission Concert

Dr. Lamott introduces the music of his 2002 Mission program.

THURSDAYS July 18, 25 and August 1

Noon-2:00pm — Carmel Presbyterian Church

Adams Vocal Master Class

Hosted by David Gordon, Bach Festival Education Director

The Discovery Series

THREE WEEKS OF FREE MASTER CLASSES, PERFORMERS' PANELS, LECTURES AND PRE-CONCERT TALKS PROVIDING ENTRÉE FOR NEW AUDIENCES AND INSIGHT FOR LONG-TIME PATRONS INTO THE MAGIC OF BAROQUE MUSIC.

6:45 pm Del Monte Golf Course Pavilion

Facing the Music
Informal pre-concert talk with David Gordon

The Thursday evening concerts are performed on authentic Baroque instruments. What makes them different from their modern counterparts, and what should we listen for?

FRIDAYS July 19, 26 and August 2

6:45 pm Del Monte Golf Course Pavilion

Facing the Music
Informal pre-concert talk with Jean Widaman

TOWER MUSIC

Open Air Serenades by the Festival Brass
Suzanne Mudge, director

Saturdays, Tuesdays, Thursdays, Fridays
6:15 and 7:15pm
Del Monte Golf Course Pavilion

Wednesdays
7:30pm
Carmel Mission Basilica

Sundays
1:30pm
In front of Santa Catalina Performing Arts Center



ADAMS VOCAL MASTER CLASS

Mondays July 15, 22, 29
and
Thursdays July 18, 25, August 1

12 noon until 2:00pm Carmel Presbyterian Church

Sessions will be led by David Gordon (July 15, 18, 22, August 1) and Sanford Sylvan (July 25, 29)

Founded in 1984 to honor the late Virginia Best Adams, this program selects four talented young professional singers every year through international auditions and awards them a summer Fellowship to coach and study with Festival soloists. The working sessions are open to the general public, and offer a unique and light-hearted glimpse behind the scenes as the singers refine their interpretation and vocal artistry.

The 65th Anniversary Season Discovery Series is made possible in part by generous in-kind donations from the Pebble Beach Company and Del Monte Golf Course.

Pre-Concert Talks-Saturdays — Hayashi & Wayland

Pre-Concert Talks-Sundays — San Carlos Agency

Performers' Panels-July 16 and 23 — Greco Insurance

Performers' Panel-July 30 — Four Sisters Inns

The new Senior Series is generously made possible by grants from the Festival's newest foundation supporter — the Harden Foundation — and longtime foundation partners: AT&T Pebble Beach Charities, Community Foundation for Monterey County, Monterey Peninsula Foundation, and The Catherine L. and Robert O. McMahan Foundation. Acknowledgment shall be made at a later date of additional Senior Series funders with which grants are pending at the time of this publishing.



Virginia Best Adams

"O sieh, wie klar das Weltall schimmert! Es ist ein Glanz um Alles her!"

"O see, how brightly the universe glistens! There is a radiance in everything around us!"

These lines, from Richard Dehmel's vivid poem *Verklärte Nacht*, light the way for the 2002 Adams Vocal Master Class. The Master Class was originally founded to honor our dear, late friend Virginia Best Adams. She and her husband Ansel saw beauty in all things around them, and their example continues to inspire all whose lives they touched.

The Adams Vocal Master Class is the only program in North America where young professional singers are awarded a cash stipend to coach Baroque vocal music in a fully professional setting. Since the early 1990s the master class has grown in visibility, and each year we now receive applications from talented young professionals from around the world. With the loyal support of the Carmel Presbyterian Church and our ever-growing family of friends and donors, this wonderful event continues to flourish.

The summer program includes a series of vocal master classes with the four Adams Fellows, open free to the general public. In leading the six sessions, I'm joined by my dear friend and colleague Sanford Sylvan, a favorite Bach Festival soloist and a distinguished teacher. The four singers are accompanied by our uniquely wonderful keyboardists Melinda Coffey and Daniel Lockert.

In a casual and personal atmosphere, Sanford and I explore with the four singers a whole spectrum of issues, including Baroque style, vocal technique, artistic communication, and performing artistry. Our loyal and enthusiastic audiences enjoy watching this process at close hand and we all look forward to the special concert on August 3, showcasing the four young soloists.

I cordially invite you to join us for these relaxed and thought-provoking gatherings, and to enjoy with us the pleasure of the singer's art and the excitement of young singers at the dawn of their careers.

David Gordon
Director, Adams Vocal Master Class

DAVID GORDON INTRODUCES THE 2002 ADAMS FELLOWS



JENNIE SAMUELSON
soprano
(Petaluma, California)
BMus, Sonoma State University; MMus Northwestern University

A California native, Jenni has a wonderfully varied background in opera, music theater, and concert repertoire. She has appeared with San Francisco Opera Center, Cinnabar Opera, Chicago Light Opera Works, San Francisco Pocket Opera, West Bay Opera, Palm Beach Opera, Opera San Jose, Skylight Opera Theater in Milwaukee, and Eugene Opera. Her concert credits include Bach's *Christmas Oratorio*, Handel's *Messiah*, Mozart's *Requiem* and Monteverdi's *Vespers 1610*. A member of the Sonoma State University Music Faculty, she took a sabbatical for the 2001-2002 academic year to tour with Western Opera Theater as Despina in Mozart's *Cosi fan tutte*. While maintaining her busy singing career, she will return to Sonoma State University in September where she will be a colleague of David Gordon on the voice faculty. Email: jennisam@ev1.net

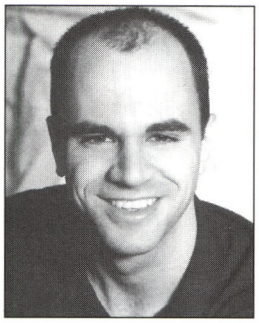


ELSPETH FRANKS
mezzo-soprano
(San Francisco, California)

British-born Elspeth is well-known to Bay Area audiences. She is a noted exponent of the operatic "trouser-roles" including Cherubino, Hansel, Octavian, Sesto, and Prince Orlofsky. Not averse to wearing a skirt when absolutely necessary, she also has sung operas by Puccini, Verdi, Johann Strauss, Carlyle Floyd, and others. Recent credits include the Bear Valley Music Festival, San Luis Obispo Mozart Festival, West Mann Music Festival,West Bay Opera, and Pocket Opera. 2001 marked her New York debut in *Four Saints in Three Acts* with the Mark Morris Dance Group, and in concerts with Philharmonia Baroque and Berkeley Symphony. Upcoming engagements include Eugene Opera and Pocket Opera. Elspeth is also an active recitalist throughout the United Kingdom and the United States in contemporary English, French and American music. Email: TheElspeth@aol.com

Virginia Best Adams Vocal Master Class

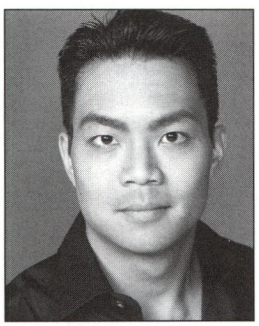
This program is generously made possible each year by the Virginia Best Adams Endowment Fund. Additional support for the Festival's 65th Anniversary Season Virginia Best Adams Vocal Master Class Program comes from The Ansel Adams Gallery and Robertson's Antiques & Art.



Ryan Turner

tenor
(Boston, Massachusetts)
BMus, Southern Methodist University; MMus, Boston Conservatory

Ryan's career is equally devoted to oratorio, opera, and recital. He has sung with Boston's Handel & Haydn Society, Kings Noyse, Ensemble Abendmusick, the Emmanuel Music Bach Cantata Series, The Orchestra of New Spain, Boston College, Harvard University, the El Paso Chamber Orchestra, and in concerts in San Francisco and throughout New England with the Cambridge Bach Ensemble. Festival credits include Tanglewood, Holland Festival Oude Muzieke, and the Boston Early Music Festival. In Boston Symphony Hall, he was a soloist in Israel's 50th Birthday Celebration, and sang on the A&E TV's *Salute to Stephen Sondheim*. His operatic repertoire spans several centuries and includes music from Cavalli to Gilbert & Sullivan, Johann Strauss, and Stephen Sondheim. Email: rturner@uri.edu



Brian Ming Chu

baritone
(Baltimore, Maryland)
BFA, Cornell University (Architecture); MMus, Graduate Performance Diploma, Peabody Conservatory

Trained as a concert pianist, Brian studied to be an architect before pursuing his first love of music. While still working on his graduate degree, he began establishing his career and received acclaim for concerts spanning four centuries of repertoire, from early Baroque to contemporary. His repertoire includes Monteverdi's *1610 Vespers*, Bach's *St. John Passion*, Handel's *Messiah*, Mozart's *Requiem*, Handel's *Israel in Egypt*, Brahms' *Requiem*, and American premiere of Telemann's *Oratorio Die Auferstehung*. On the operatic stage he has sung works by Mozart, Donizetti, Massenet, Rossini, Barber, and Britten. Upcoming engagements include a program of Dvorak and Martinu songs at the Czech Embassy, a tour of the orchestral songs of Sibelius in Bulgaria, and Mahler's *Songs of a Wayfarer* with the Hopkins Symphony in Baltimore. Email: bmingchu@yahoo.com

The following individuals have contributed generously to the Virginia Best Adams Endowment Fund since June 2001.

Dr. and Mrs. Michael Adams
Anonymous
Mr. and Mrs. Vladimir Ashkenazy
Bonny Lynn and Jim Babb
Jerry and Jo Barton
Ms. Victoria Bell
Ms. Ruth Bernhard
Anne F. Best
Alan and Jean Brenner
Sylvia Broadbent
John W. and Jane F. Buffington
Gene and Barbara Bullock-Wilson
Ms. Phyllis Cleveland
Roderick and Suzanne Dewar
Frank and Phyllis Donohue
William and Nancy Doolittle
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William K. Stewart
Betsy and Robert Sullivan
Harlan and Anne Veal
Cole Weston
Dr. and Mrs. Paul Woudenberg

Coaching sessions take place Noon-2 p.m. on Mondays: July 15, 22, and 29; and Thursdays: July 18, 25, and August 1, at Carmel Presbyterian Church, Ocean Ave. and Junipero. All sessions are open free to the general public. See the "Discovery Series" (page 7) for more information.

The Adams Fellows appear in concert with members of the Festival Orchestra on Saturday August 3, at 11:00 a.m. (not 2:30 p.m.), in the Performing Arts Center of Santa Catalina School. Tickets are available at the door.

The Master Class website is www.spiritsound.com/bachinfo.html

Carmel Bach Festival Orchestra

BRUNO WEIL, CONDUCTOR

Violins

Elizabeth Wallfisch,
Concertmaster
Fran Berge
Barbara L. Downie
Catherine Emes
Rachel Evans,
Acting Assistant Concertmaster
Elizabeth Field
Nina Falk
Ann Kaefer Duggan
Emlyn Ngai,
Acting Assistant Concertmaster
Cynthia Roberts,
Principal Second
Marilyn Sevilla
Elizabeth Stoppels Girko,
Associate Principal Second
Joseph Tan
Monica Waisman
Alicia Yang

Violas

George Thomson, *Principal*
Elly Winer, *Associate Principal*
Michelle Dulak
Meg Eldridge
Nancy Lochner

Cellos

Douglas McNames, *Principal*
Allen Whear,
Associate Principal
Joanna Blendulf
Paul Rhodes
William Skeen

Double Basses

Jordan Frazier, *Principal*
Tracy Rowell
Derek Weller

Flutes

Robin Carlson-Peery,
Principal
Kimberly Reighley

Oboes

Roger Cole, *Principal*
Neil Tatman,
Associate Principal
Ellen Sherman

Clarinets

Scott Anderson, *Principal*
Stephen Girko

Bassoons

Jesse Read, *Principal*
Britt Hebert

Trumpets

Wolfgang Basch,
Principal
Susan Enger
Kimberly Stewart
Leonard Ott, *Principal*
for Tower Music

Trombones

Bruce Chrisp, *Principal*
Suzanne Mudge
Wayne J. Soloman

French Horns

Christopher Cooper,
Principal
Loren Tayerle

Timpani

Kevin Neuhoff

Lutes

Richard Kolb
Deborah Fox

Harpsicord and Organ

Andrew Arthur
John Butt
Daniel Lockert
Yuko Tanaka



Carmel Bach Festival Chorale and Chorus

BRUCE LAMOTT, CHORAL DIRECTOR



Chorale

Sopranos

Samela Aird Beasom
Martha Cowan
Marie Hodgson
Elisabeth Engan
Catherine McCord Larsen
Diane Thomas, *Chorale Leader*
Jenni Samuelson,
Adams Fellow
Twyla Whittaker

Alto/Countertenors

Virginia Gnesa Chen
Cathy E. Findley
Michelle Fournier
Alice Kirwan Murray
Linda Liebschutz
Elspeth Franks, *Adams Fellow*
Nadia Smelser

Tenors

P. Foster Sommerlad
Antoine Garth
Joseph Golightly
Daniel Hutchings
John Koza
Stephen Ng
Ryan Turner,
Adams Fellow
Allen Townsend
Scott W. Whitaker

Basses

Brian Ming Chu,
Adams Fellow
David Farwig
Jeffrey Fields
Paul Grindlay
Thomas Hart
Tim Krol
Robert Lewis

Chorus

Sopranos

Ida Emily Barber
Cathryn Blake
Nancy Carney
Lynette Culbert
Margaret Kylander
Agneta Lenberg
Nancy Opsata
Dottie Roberson

Altos

Jane F. Buffington
Elaine Cecile
Patricia Hablutzel
Lupita Harrison
Madeline Littlefield
Susan Mehra
Jean Widaman

Tenors

Thomas Barber
Andy Bellenkes
James Hull
Patrick Lynch
Robert Ramon
Johnnie H. Senna
Mark R. Wendland

Basses

Nathan Blau
Rex Buddenberg
John Clark
Vinz Koller
John McCarthy
Rick Nobleman
Donald Trout
Vince Van Joolen

Tower Music at the Carmel Bach Festival

SUZANNE MUDGE, DIRECTOR



Tower Music features the Brass section of the Carmel Bach Festival in a variety of ensemble configurations: horn duets, trumpet trios, brass quartets and quintets to the full complement with percussion. We will again feature some of the outstanding Venetian Brass Music of the late 16th and early 17th centuries, including the *Canzoni* of Antegnati, Bargagni, Cavaccio, Frescobaldi, Guami, Luzaschi, Merulo, and the Gabrielis. Other compositions to be performed include the works Georg Friedrich Handel, Thomas Simpson, William Byrd, and Johann Pezel, in keeping with our repertoire of mostly Renaissance and Baroque music.

The tradition of Tower Music goes back to antiquity when various brass instruments were used to call attention to all sorts of events: invading and marauding armies, the arrival of royalty, signals to one another (horn calls), and beginnings and endings to pageants, weddings, festivals, hunts, jousts, and the like. As one might expect, this was often done from the tower of a castle or from a balcony in a large hall or church — or a gazebo on a golf course!

Tower Music at the Carmel Bach Festival was originally performed by a trombone quartet called the "Heralding Trombones," led by Gordon Stewart for 25 years. He was especially fond of Bach Chorales and this year in his honor, we will feature some of the chorales from his collection.

— *Suzanne Mudge*

The Festival Brass:

Leonard Ott, *trumpet*
Susan Enger, *trumpet*
Kim Stewart, *trumpet*
Bruce Chrisp, *trombone*
Suzanne Mudge, *trombone*
Wayne Solomon, *bass trombone*
Chris Cooper, *horn*
Loren Tayerle, *horn*
Kevin Neuhoff, *percussion*

The Carmel Bach Festival wishes to thank Mrs. Geraldine FaNelle Stewart for her abiding generosity in helping ensure the continuance of Tower Music. This series, which has become a beloved tradition for Bach Festival artists and audiences alike, is underwritten by Mrs. Stewart in commemoration of her late husband, Gordon Stewart, who founded this series at the first Festival. The power and pageantry of Tower Music has been welcoming Festival audiences ever since.



The Brazilian Guitar Quartet

Guest Ensemble

Hailed as one of the world's pre-eminent guitar ensembles, the BGQ has appeared in the Bach Festival's "Bravissima" series. Quartet member Paul Galbraith has also appeared as a soloist in the *Bravissima* series. The quartet has concertized in New York; Washington, DC; Dallas; Los Angeles, and numerous other North American cities, in sold-out North American tours in 2000, 2001, and 2002. They have performed at festivals in Belgium, Portugal, Guatamala, and Puerto Rico. Recordings include *Essencia do Brasil*, Bach's *Orchestral Suites*, and *Encantimento*.



Combattimento Consort Amsterdam

Guest Ensemble

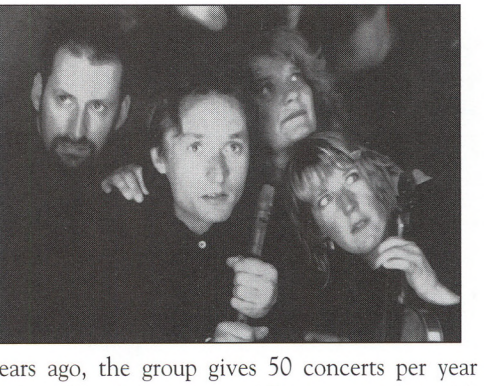
Founded in 1984 with the aim of researching and performing solo and ensemble vocal repertoire from late Renaissance to 20th century. Concentrates especially on the Italian *bel canto* tradition, commencing with the rise of solo song in Florence toward the end of the 16th century and flourishing uninterruptedly throughout Europe, North and South America until the early 20th century. Works by British and English-speaking composers throughout this period have also featured prominently. Combattimento's style aims to combine the theatricality, flamboyance and delicacy of the *bel canto* tradition with the careful attention to performance practices of all periods generated by the Early Music Movement.



I PALPITI

Guest Ensemble

I Palpiti is the Italian term for heartbeat. Founded by Eduard Schmieder in 1991, I PALPITI is a touring consortium of 26 prize-winners from around the globe. The players (age 19-28) are each winners of prestigious international awards and represent 20 countries. Several former members have taken up leading positions in orchestras such as the Chicago, Jerusalem, and Monte Carlo Symphonies, Dresden Staatscapelle, Potsdam, English and Berlin Chamber Orchestras, Paris and Munich Operas, and have established solo careers. The I PALPITI schedule includes summer rehearsals in Holland and California, and performances at the Concertgebouw, Amsterdam, as well as European tours. The winter residence of I PALPITI is at the Meadows School of the Arts, Dallas, Texas.



Red Priest

Guest Ensemble

Formed three years ago, the group gives 50 concerts per year worldwide, throughout North America and Europe, together with CD, radio, and television recordings. The ensemble combines historic performance and daredevil style. Currently involved in major recording project for Dorian Recordings. Engagements include Prague Spring Festival; Bruges Early Music Festival; Boston Museum of Fine Arts; Frick Collection; other concerts in Finland, Denmark, Czechoslovakia, Ukraine, Slovenia, Switzerland, and Ireland. Red Priest also has appeared on the Carmel Bach Festival's *Bravissima* series.



Elizabeth Blumenstock
Guest Artist
Violin

Elizabeth Blumenstock is widely recognized as a violinist of unique musical intelligence and expressive range. A Bay Area native, she is a frequent soloist and concertmistress of both the Philharmonia Baroque Orchestra and American Bach Soloists. Formerly a violist with the Rotterdam Philharmonic and the Oakland Symphony, Ms. Blumenstock has performed as concertmistress and violin soloist with the Boston Early Music Festival Orchestra. She is also a regular at major festivals including the Mostly Mozart Festival; Santa Fe Chamber Music Festival; Regensburg Tage alter Musik; Round Top Festival; and San Luis Obispo Mozart Festival. She is also a founding member of several of California's finest original-instrument chamber ensembles: Concerto Amabile, Artaria Quartet, and the Arcadian Academy. Her CDs include Ayres for the violin by Nicola Matteis with the Arcadian Academy and Bach's violin sonatas with John Butt, both for Harmonia Mundi USA.



Lucinda Carver
Guest Artist
Piano

Music Director and Conductor of the Los Angeles Mozart Orchestra since 1993. She has led the orchestra on two North American tours and recorded symphonies of Haydn and Mozart for the RCM label. Also has a prominent international career as conductor, pianist and harpsichordist. Recent guest appearances included *Don Pasquale* at the New York City Opera; *The Marriage of Figaro* with the Virginia Opera; and performances with the Hong Kong Philharmonic. Guest conductor: Minnesota Opera; National Symphony Orchestra; Brooklyn Philharmonic. Faculty, University of Southern California.



John Dornenburg
Guest Artist
Viola da Gamba

Royal Conservatory, The Hague; Mozarteum, Salzburg; Fulbright Scholar. Solo appearances as viola da gamba soloist in Europe, New Zealand, Australia, and throughout the USA with San Francisco Symphony, Oregon Bach Festival, Honolulu Symphony, Aston Magna, York Early Music Festival, Melbourne Festival, Berkeley Festival, and many others. Director, Sex Chordae Consort of Viols. Performs regularly with Music's Recreation, Magnificat, American Bach Soloists, Philharmonia Baroque Orchestra, and others. Faculty, Stanford University; California State University, Sacramento. Recordings on Centaur, Meridian, Dorian, Koch, and other labels.



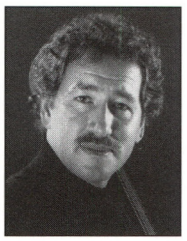
Angela East
Guest Artist
Cello

Ms. East has performed as concerto soloist and continuo cellist with many of Europe's leading Baroque orchestras, and has soloed at La Scala in Milan, Sydney Opera House, Versailles, and Glyndebourne. In 1991 she formed *The Revolutionary Drawing Room* which performs chamber works from the revolutionary period in Europe on original instruments. Their first eight CDs have received world-wide praise. Last year she recorded the complete Bach Cello Suites on the Dorian label.



Ida Händel
Guest Artist
Violin

Born in Chelm, Poland, she encountered the violin at age three. Her studies began at the Warsaw Conservatoire, where she gained a gold medal at the age of seven. Continued her professional career as a child prodigy at the Queen's Hall in London, playing the Brahms Violin Concerto. Throughout her distinguished career she has performed with major orchestras and festivals throughout Europe, Israel, North and South America, Far East, and USSR. Recent engagements: Boston Symphony Orchestra; Royal Philharmonic; Bavarian State Orchestra; Deutsches Symphonie Orchester; Los Angeles Philharmonic; Budapest Festival Orchestra; recitals in London, Tanglewood, and Mexico; tour to Japan with the City of Birmingham Symphony Orchestra conducted by Sir Simon Rattle. Awarded the Sibelius Medal in 1982 by the Sibelius Society of Finland. Made a Commander of the British Empire in 1991 for her outstanding services to music. Ida Händel records for EMI and Decca. Her chamber music recordings with Vladimir Ashkenazy for Decca received the Grand Prix du Disque.



Godfried Hoogeveen
Guest Artist
Cello

Godfried Hoogeveen is First Solo Cellist of the Royal Concertgebouw Orchestra in Amsterdam, an appointment he received in 1990. Earlier in his career, he spent four years in Los Angeles as a private student of the great cellist/teacher Gregor Piatigorsky. At that time he was on the music faculty of UCLA. Returning to Europe, he was solo cellist at the Residency Orchestra at The Hague, and also served as professor at that city's Royal Conservatory for 12 years. Since 1990 he has performed frequently as featured soloist with the Concertgebouw Orchestra. He also performs together with Rostropovich, Vesko Eschkenazy and Yuri Bashmet, and tours internationally as a soloist and chamber musician with the world's leading orchestras and music festivals.



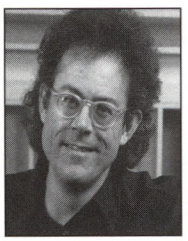
Aimée Kreston
Guest Artist
Violin

A Chicago native, Ms. Kreston began her training at the Curtis Institute of Music and the University of Minnesota. A winner of the Tibor Varga International Competition in Sion, Switzerland in 1989. Ms. Kreston has been the Concertmaster of the Los Angeles Mozart Orchestra since 1999. Prior to that, she was Concertmaster of the Orchestre de Paris. As the only American in that ensemble, she began as Associate Concertmaster in 1993 and was engaged as Concertmaster later that season. Prior to Paris, she was Principal Second Violin of the Minnesota Orchestra, where she was the youngest member of the orchestra. She has been active as a chamber music soloist in Paris and the Concertgebouw in Amsterdam.



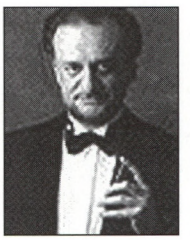
Ron Leonard
Guest Artist
Cello

A Rhode Island native, one of seven children, all of whom were trained in music. He showed early musical promise, beginning cello studies at the age of eight. His distinguished musical career began as a member of the Cleveland Orchestra, and he was for a time principal cellist of the Rochester Philharmonic. Teaching soon became his main focus and he eventually left the orchestra and became professor of cello at the Eastman School of Music, the youngest person to ever hold that position. In 1975 he became principal cellist of the Los Angeles Philharmonic, a position he holds to this day. He is the Gregor Piatigorsky Professor of Cello at USC and is also presently on the faculties of the Crossroads School and the R. D. Colburn School.



Andrew Rangell
Guest Artist
Piano

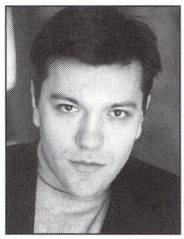
DMus, Juilliard School. Recipient, Avery Fisher Career Grant. From 1977 to 1985: resident artist and principal piano instructor at Dartmouth College. Repertoire includes works from all periods, from Orlando Gibbons and Johann Froberger to Luciano Berio, Carl Nielsen, Arnold Schoenberg and the sonatas of Charles Ives. Has presented a five-concert series of Bach programs at Boston's Gardner Museum which included keyboard concertos, the six partitas and the Goldberg Variations. He has performed, in a seven-concert sequence, the thirty-two Beethoven piano sonatas (including concurrent presentations in Boston and New York). Dorian CDs includes Bach's Goldberg Variations; Beethoven's final five sonatas; two diverse collections entitled *A Recital of Intimate Works* (vol. I & II), and a pairing of Beethoven's Diabelli Variations and Ravel's *Gaspard de la Nuit*. A new two-disc set of Bach's six partitas (released in November, 2001) was cited in both *The Boston Globe* and *Boston Phoenix* as one of the best recordings of 2001.



Eduard Schmieder
Guest Artist
Music Director & Conductor: I PALPITI

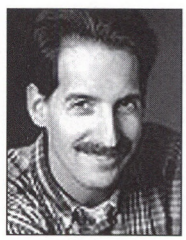
Russian-born violinist and conductor Eduard Schmieder has performed in the prestigious concert halls of Paris, Jerusalem, St. Petersburg, the Concertgebouw in Amsterdam, Wagner Hall in Riga and other major venues worldwide. He currently holds the Distinguished Algur H. Meadows Chair of Music in the Meadows School of the Arts in Dallas, maintains a concert schedule as a conductor and violinist, and teaches an internationally selected violin class. Prior to his appointment at the Meadows School, he was professor of violin at the University of Southern California, a position formerly held by Jascha Heifetz. Dr. Schmieder has given master classes in virtually every major conservatory in the world, performs and teaches in leading

music festivals, and frequently represents the USA as a jury member at international competitions, including Queen Elisabeth, Sibelius, Paganini, Sarasate and ARD.



Aleksandar Serdar
Guest Artist
Piano

Born in Yugoslavia; graduated from the Art Academy of Novi-Sad; received Master of Music degree at the Peabody Conservatory in Baltimore. Recipient of several prestigious international awards. Has concertized in Europe, United States, Israel, and Russia with such orchestras as the Cincinnati Orchestra, Bremen Philharmonic, Munich Philharmonic, Budapest Philharmonic, Belgrade Philharmonic, Belgrade Radio Orchestra, Zagreb Philharmonic, Philharmonia di Torino, Israel Chamber Orchestra, and the Sofia Philharmonic. Recent engagements: Paris (Musée d,Orsay, Auditorium du Louvre and Théâtre du Chatelet); Dresden Philharmonic, Bremen Philharmonic, San Jose Symphony. Other recent highlights include recitals at the Ravinia Festival, concerts with the Munich Philharmonic and the Orchestre National du Capitole de Toulouse. He records for EMI Classics.



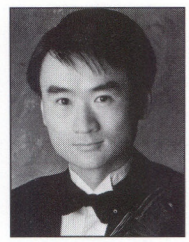
Lyndon Johnston Taylor
Guest Artist
Violin

MMus, Cal State, Northridge; DMus, Juilliard School. Principal Second Violinist, Los Angeles Philharmonic. Former concertmaster: Redlands and Riverside Symphony Orchestras. The child of duo pianists, he performed with his siblings as the Taylor String Quartet. Soloist and recitalist internationally; recipient of numerous honors and awards. On the faculties of both La Sierra University and the University of Southern California.



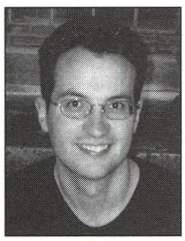
Joanna Blendulf
cello
(Alameda, CA)

Baroque cellist Joanna Blendulf, a native of Sweden, has diverse musical interests, performing in chamber ensembles and orchestras throughout the United States. She received performance degrees with academic honors from the Cleveland Institute of Music and Indiana University, where she studied with Stanley Ritchie, Tsuyoshi Tsutsumi and Alan Harris. While at Indiana, Joanna received the prestigious Performer's Certificate from the School of Music faculty. Spending much of her time in transit, she is currently performing with the Portland Baroque Orchestra, American Bach Soloists, the Indianapolis Baroque Orchestra, Jubilate Baroque Orchestra and the San Francisco Bach Choir. Joanna is an active chamber musician, touring with American Baroque, Mirable, Bimbetta, Musica Pacifica and The Streicher Trio, all based in the San Francisco Bay Area where she resides. She was named runner-up in the 2000 EMA/Dorian Competition for her recording of the Jean Zewalt Triemer cello sonatas and has recorded on the Dorian and Eclectra labels.



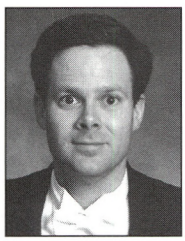
Jian Wang
Guest Artist
Cello

Began cello studies at the age of four and soon enrolled in the Shanghai Conservatoire. Debuted with performance of the Saint-Saëns' Cello Concerto at age eleven. In 1979, Isaac Stern encouraged him to go to the United States. Entered Yale School of Music in 1985. Following his studies at Yale he made his New York debut. Soloist with Central Philharmonic Orchestra of China on its first tour in the United States. Orchestral solo credits also include: Academy of St. Martin in the Fields; Royal Concertgebouw Orchestra; Orchestre National de France; NHK Symphony, Tokyo; Zurich Tonhalle Orchestra; and the orchestras of Detroit; Minnesota; San Francisco; Cleveland; and Philadelphia. Has also performed chamber music with Isaac Stern, Yefim Bronfman, and the Shanghai Quartet. He records exclusively for DGG: Haydn Concerti, the Messiaen *Quartet for the End of Time*, Brahms, Mozart and Schumann chamber music, and the Brahms Double Concerto with Gil Shaham, the Berlin Philharmonic and Claudio Abbado.



Andrew Arthur
Harpsichord, Organ
(London, England)

Gonville & Caius College, Cambridge. Musical Director: Collegia Cantabrigiensia and Orpheus Britannicus. Organ recitalist worldwide. International tours and concert engagements as soloist and continuo player: English Baroque Soloists; Hannover Band; Steinitz Bach Players; Da Chiesa; Academy of St. Martin in the Fields; King's Camerata. Associate Director of Music and Assistant Organist, All Saints Church, London. Recordings on ASV, Griffin, and Priory Labels. *We congratulate Andrew and Bach Festival soprano soloist Kirsten Blase on their recent wedding.*



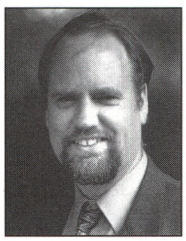
Alan Bennett
Festival Tenor Soloist
(Bloomington, IN)

Indiana University. Fifth season in Carmel. Faculty, Indiana University School of Music. International credits as distinguished concert and recital soloist. Handel and Haydn Society; Tafelmusik; Atlanta Symphony; St. Paul Chamber Orchestra; Los Angeles Chamber Orchestra; Indianapolis Chamber Orchestra; Philharmonia Baroque. Oregon Bach Festival; Bethlehem Bach Festival; Washington Choral Arts Society; Les Violons du Roy, Quebec; Houston Masterworks Chorus; Chicago Baroque; Oratorio Society of New York; Boston Early Music Festival; Grand Tetons Music Festival; Tanglewood Festival; Oregon Bach Festival. Numerous recitals throughout North America. Recordings: Harmonia Mundi USA, Nonesuch, Telarc, Focus.



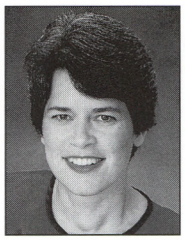
Kirsten Blase
Festival Soprano Soloist
(London, England)

Indiana University School of Music. 2000 Adams Fellow, Carmel Bach Festival. Opera and concert engagements worldwide: Netherlands Opera; Opera Theater of St. Louis; BBC Symphony; London Symphony; Concert Royal; Four Nations Ensemble; Indianapolis Chamber Orchestra; Ars Antiqua; Dallas Bach Society; co-founder, Orpheus Britannicus. Recent film *The Death of Klinghoffer* for British Channel Four. Recordings: Harmonia Mundi USA; M10 Records, France.



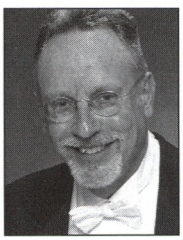
John Butt
Organ, Harpsichord; Lecturer, Program Notes
(Cambridge, England)

Former Associate Professor of Music and Organist at the University of California at Berkeley, and Director of Studies in Music at King's College, Cambridge. Now Gardiner Professor of Music at the University of Glasgow, Scotland. Publications (Cambridge University Press) include: *Bach Interpretation; Music Education in the German Baroque; Handbook to Mass in B-Minor; Cambridge Companion to Bach; Playing with History* his recent study of the historical performance phenomenon. In great demand as conductor, solo organist and harpsichordist, performing throughout Britain and the U.S. Discography includes eleven solo recordings for Harmonia Mundi, most recently recordings of Bach's four organ toccatas and Elgar's complete organ music.



Kendra Colton
Festival Soprano Soloist
(Boston, MA)

Oberlin College; Cincinnati Conservatory (degrees in piano and voice). Fifth season in Carmel. Opera and concert engagements worldwide. Zürich Opera, Boston Lyric Opera, staged *St. Matthew Passion* at Brooklyn Academy of Music, Boston Early Music Festival, Milwaukee Skylight Opera. Soloist with numerous orchestras including the Los Angeles Philharmonic, Boston, San Francisco, San Antonio, Minnesota, Houston, Pittsburgh, National, Milwaukee, Indianapolis, San Antonio, Phoenix, and Dayton Symphonies; Santa Barbara Chamber Orchestra, and Boston Philharmonic. Guest appearances in the Santa Fe Chamber Music Festival, Casals Festival, Göttingen Handel Festival, Token Creek Festival, Bethlehem Bach Festival, Tanglewood Contemporary Music Festival, and with Aston Magna, Washington Bach Consort, Santa Fe Pro Musica and Smithsonian Chamber Players, and Emmanuel Music in Boston. Recordings: Stereophile, Koch, Boston Records.



Bruce Lamott
Chorale Director, Program Notes
(San Francisco)

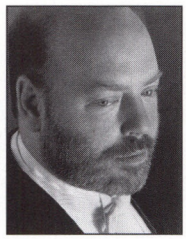
Choral Director of the Festival Chorale and conductor of the Festival's Mission Candlelight Concerts for the past ten seasons. 29th year with the Festival, first performing as harpsichordist and lecturer in 1974. Director of the Philharmonia Chorale, the professional choir of San Francisco's Philharmonia Baroque Orches-

tra directed by Nicholas McGegan. Previously Chorusmaster and Assistant Conductor of the Sacramento Symphony. Harpsichordist with San Francisco Opera and Philharmonia Baroque under Sir Charles Mackerras, Nicholas McGegan, Alan Curtis, and William Christie. He studied at Lewis and Clark College, and earned an M.A. and Ph.D. in musicology at Stanford University, specializing in the keyboard improvisatory practices of the Baroque period. He is instructor in Music and Western Civilization at San Francisco University High School; Visiting Professor in Musicology, San Francisco Conservatory of Music; and on the faculty of the Merola training program of the San Francisco Opera.



Sally-Anne Russell
Festival Mezzo-Soprano Soloist
(Grange, New Zealand)

Debut season in Carmel. Soloist, Oper der Stadt Koln; Spoleto Festival, Italy; Victoria State Opera; Sydney, Melbourne and Adelaide International Festivals; Canterbury Opera, New Zealand. Finalist, 1999 Belvedere International Singing Competition, Vienna. Prizes at Royal Overseas League 46th Annual Music Competition in England and the Australian Singing Competition. Concerts and recitals in the Netherlands, Austria, England, Canada, Japan and New Zealand. Regularly performs with all the Symphony Australia Orchestras, Australian Chamber Orchestra, Australian Bach Ensemble and Seoul National Symphony Orchestra. She also frequently records recitals and presents live broadcasts for Australian TV. Engagements this season include *Semele* for Pinchgut Opera; *St. Matthew Passion* with Sydney Philharmonia; Pergolesi's *Stabat Mater* with The Queensland Orchestra; Bach's *Mass in B Minor* with Melbourne Chorale; Elgar's *Sea Picture's, Midsummer Night's Dream* with Melbourne Symphony and Mahler's *Songs of a Wayfarer* with Adelaide Symphony. She will record the title role in Mozart's *Ascanio in Alba* in Amsterdam.



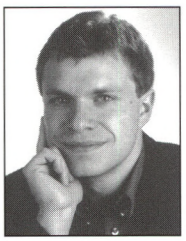
Sanford Sylvan
Festival Baritone Soloist
(Boston, MA)

Manhattan School of Music; Tanglewood Institute. Extraordinarily wide range of opera and concert repertoire, from baroque works to major operatic world premieres (including Grammy and Emmy awards for John Adams' *Nixon in China* and *Death of Klinghoffer*). Opera: New York City Opera; Netherlands Opera; Glyndebourne; Houston Grand Opera; Edinburgh Festival; and others. Soloist with all major North American symphony orchestras including those of Cleveland, New York, Boston, Los Angeles, Detroit, San Francisco, St. Paul. Internationally: Leipzig Gewandhaus Orchestra; Concertgebouw Amsterdam; London Sinfonietta; Zürich Tonhalle; Orchestra of the Age of Enlightenment; Japanese Broadcasting Corporation. Festivals: Edinburgh, Ojai, tanglewood, Vienna, Holland, Schleswig-Holstein. Chamber Music Society of Lincoln Center; Music from Marlboro; Ensemble Sequentia; Emmanuel Music, Boston Symphony Chamber Players. Appeared last summer at the Cabrillo Festival in Lou Harrison's opera *Rapunzel*. Recently completed filming of *The Death of Klinghoffer* for British Channel Four. CDs: Nonesuch, Decca, harmonia Mundi, Musicmasters, Koch, Virgin Classica, New World, CRI. (including three Grammy nominations for Best Classical Vocal Performance). Distinguished recital soloist worldwide with longtime accompanist / recording partner David Breitman.



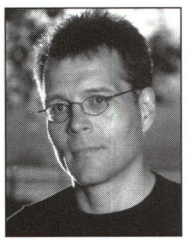
Elizabeth Wallfisch
Festival Orchestra Concertmaster and Soloist
(London, England)

Royal Academy of Music. Internationally renowned as concerto and recital soloist specialising in period violin performance. Busy schedule of concerts, recordings, broadcasts worldwide, both as director and concerto soloist and as a recitalist with her ensemble Convivium. Regular soloist with the Orchestra of the Age of Enlightenment, in repertoire ranging from the Baroque to the early Romantic. Concertmaster in Carmel since 1993. Recent credits include directing the Nordwestdeutsche Philharmonie from the violin; regular visits to her native Australia where she has been welcomed as 'Artist in Residence' at Melbourne University; series of concerts at the Sydney Art Gallery with the Brandenburg Orchestra of Australia, and Vivaldi's *Four Seasons* at the Sydney Opera House and Melbourne Concert Hall. Many solo violin recitals in the UK and in Germany, Greece, France, Holland, Slovakia, and Australia. For Virgin Classics 'Veritas' label, Elizabeth Wallfisch has recorded the complete violin concerti by Bach. With Convivium she has recorded a series of early Italian violin sonatas for Hyperion Records. Her CD *L'Arte del Violino*, was awarded a "Best Recording" prize by the Cannes Classical Awards panel. Elizabeth's teaching commitments continue at the Royal Academy of Music and as Professor of Baroque Violin at the Royal Conservatoire in The Hague.



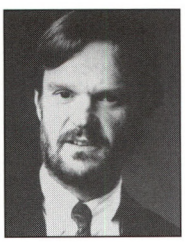
Philipp Amelung
Assistant Conductor
(Munich, Germany)

Hochschule für Music, Munich (Graduate Diplomas in Choral and Orchestral Conducting); further studies at the International Bach Academy, Stuttgart. Began his musical career at age 8, as member of the renowned Tölzer Boys Choir. Debuted at age 13 in the title role of *Oliver* in the Gärtnerplatz Theater in Munich. Since 2001, Chorus Master of the Munich Bach Choir. Founder and Director: Benjamin Britten Ensemble, Munich (student ensemble, performs with the Munich Radio Orchestra). Guest Conductor, Munich Symphony.



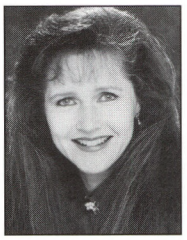
Scott Anderson
Principal Clarinet
(Honolulu, HI)

Eastman School of Music; Northwestern University. Principal Clarinet: Honolulu Symphony; Oakland East Bay Symphony. Former Principal Clarinet, Grand Rapids Symphony; former member Los Angeles Chamber Orchestra. Faculty, UC Berkeley. Former Faculty, UC Davis; Cal State Sacramento.



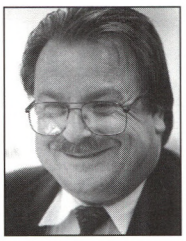
Wolfgang Basch
Principal Trumpet
(Frankfurt, Germany)

18th season in Carmel. Distinguished soloist in concerts worldwide. Recent credits include: Israel Chamber Orchestra; Jerusalem Symphony; Orpheus Chamber Orchestra; Bamberg Symphony; New World Symphony; Berlin Radio Symphony; Stuttgart Chamber Orchestra; Orchestra Sinfonica Milano; Chamber Orchestra of St. Petersburg Philharmonic. RCA, Decca, Koch, BMG CDs. Currently: Principal Trumpet, Frankfurt Opera (since 1976).



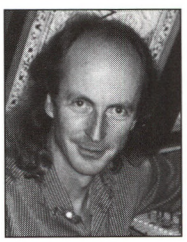
Samela Beasom
chorale soprano
(Los Angeles, CA)

Began her career as soloist with Roger Wagner Chorale, touring North America and Japan. Frequent soloist, Musica Angelica Baroque Orchestra. Concerts at Ojai Festival; Corona del Mar Baroque Festival; Santa Cruz Baroque Festival. Founding member: Voxfire. Also appears regularly with LA Music Center Opera; LA Master Chorale; countless motion picture soundtracks.



Michael Becker
Stage Manager
(Carmel, CA)

Born in Germany; graduated from Carmel High; history teacher in Salinas. This is Michael's 32nd year with the Carmel Bach Festival.



Carey Beebe
harpsichord preparation
(Peakhurst, Australia)

Harpsichord maker with instruments spread around the globe. Instruments used by Opera Australia, Singapore National Arts Festival, Chinese University of Hong Kong. Hectic travel schedule, specializes in harpsichord upkeep under adverse tropical conditions. Has prepared instruments for concerts, recording & broadcasts on five continents.



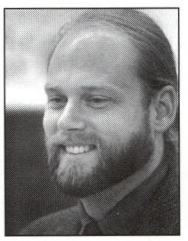
Fran Berge
violin
(Philadelphia, PA)

University of Michigan; Northwestern University; Temple University. Ethnomusicology studies in Greece. Fairmount String Quartet; Chamber Orchestra of Philadelphia; Opera Company of Philadelphia; Brandywine Baroque; Philomel; Vox Amadeus; Philadelphia Classical Symphony.



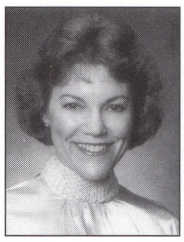
Joanna Blendulf
cello
(Alameda, CA)

Cleveland Institute of Music; Indiana University. Portland Baroque Orchestra; New York Collegium; American Bach Soloists; Apollo's Fire; Camerata Pacific Baroque. Member: Bimbetta; Mirable; American Baroque. Active freelancer in the San Francisco Bay Area.



Ross M. Brown
Technical Director
(Pebble Beach, CA)

Twenty-second season with the Bach Festival. Carmel native. Technical Director CSUMB. Previously Technical Director of Carmel's Sunset Cultural Center; Master Electrician, first national tour of Ziegfeld—*A Night at the Follies*; stage crew, Seattle Repertory Theater.



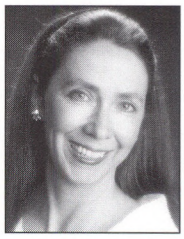
Virginia Gnesa Chen
chorale mezzo-soprano
(Stockton, CA)

University of the Pacific; Bach Aria and Institute Fellow, 1995. Soloist with San Francisco Symphony. Performances and recording with Philharmonia Baroque Orchestra; San Francisco Opera.



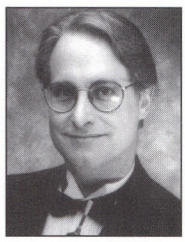
Bruce Chrisp
Principal trombone
(Benicia, CA)

University of Michigan; San Francisco Conservatory. Principal trombonist: Santa Rosa Symphony; Fresno Philharmonic; Napa Valley Symphony; Santa Cruz County Symphony; Vallejo Symphony. Performed with: San Francisco Symphony; San Francisco Opera Orchestra; Oregon Symphony; Salzburg Festival; Music in the Mountains. Founding member: San Francisco Brass Company. Faculty: UC Davis; SF Conservatory Preparatory School.



Melinda Coffey
pianist
Vocal Master Class keyboardist
(Carmel, CA)

Tours in Canada, US, UK, Israel, France. Solo CDs: *Season of Dreams* and *Beyond Words*. Bach Festival innaugural *Bravissima* series with cellist Raphael Wallfisch; Mozart Society of CA.; Ensemble Monterey. Music Director, Church in the Forest, Pebble Beach.



Roger Cole
Principal Oboe
(Vancouver, Canada)

Yale University; Juilliard School. Principal Oboe, CBC Vancouver Orchestra and Vancouver Symphony Orchestra (since 1976). Regular solo appearances with Vancouver Symphony and CBC. Formerly, Aspen Festival, Tanglewood Festival, Marlboro Festival. Faculty, University of British Columbia; Vancouver Academy of Music.



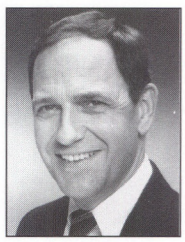
Chris Cooper
Principal Horn
(San Francisco, CA)

Boston University School for the Arts; San Francisco Conservatory; Tanglewood Music Center Fellowship. Former member, Canadian Brass (worldwide tours and 5 CDs). Since 2000 freelancer in San Francisco Bay Area, performs with San Francisco Symphony; studio musician; faculty, CSU Hayward.



Martha Cowan
chorale soprano
(Los Angeles, CA)

Active in concert, film, and recording. Prepares and performs programs at the Armand Hammer Museum and for the Center for Medieval and Renaissance Studies at UCLA.



Kip Cranna
Program Book Editor; Lecturer
(San Francisco, CA)

Ph.D. in musicology, Stanford University. Musical Administrator, San Francisco Opera. Associated with the Bach Festival since 1978. Adult Extension Faculty, S.F.Conservatory of Music. Host of San Francisco Opera Guild *Insights* series. Music Study Leader for Smithsonian Tours. Supervises San Francisco Opera supertitles and new commissions.



Barbara L. Downie
violin
(Houston, TX)

Rice University (MMus, musicology and violin). Royal College and London College of Music (violin and piano). Performing credits include San Antonio Symphony, Houston Symphony, Houston Grand Opera. Solo recitals: American Musicological Society conference (1998), BBC television and radio.



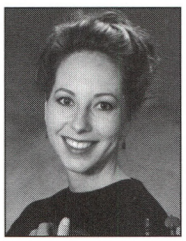
Michelle Dulak
viola, program notes
(Oakland, CA)

University of California, Berkeley (Ph.D. candidate). Chamber musician and active freelance performer with Philharmonia Baroque; Berkeley Opera; Prometheus Symphony; Magnificat. Publications: articles in *Early Music America*, *Stagebill*, *Strings* Magazine.



Meg Eldridge
viola
(Fairfax, CA)

University of Michigan; San Francisco Conservatory of Music; Manhattan School of Music. Member: Marin, Santa Rosa, Modesto Symphonies; Marin String Quartet; Russian River Chamber Music Festival. Private violin and viola teacher at Marin Waldorf School, Mount Tamalpais School, Greenwood School.



Catherine Emes
violin
(Evanston, IL)

University of Southern California; Peabody Institute of Music. Formerly: New World Symphony. Currently, Concertmaster, Illinois Chamber Symphony; second violinist, Amherst String Quartet.



Elisabeth Engan
chorale soprano
(Point Richmond, CA)

Mills College. Soloist: Chanticleer; Magnificat; Baroque Choral Guild; Bach Aria Group; San Francisco Bach Choir; Sonoma County Bach Society. Chorister: Philharmonia Baroque; American Bach Soloists; theatre of voices. Harmonia Mundi and Koch International CDs.



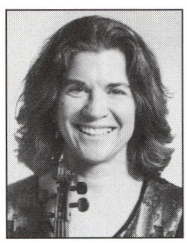
Susan Enger
trumpet
(Memphis, TN)

Northwestern University. 13th season in Carmel. Formerly: Principal Trumpet, Quebec Symphony; Assoc Principal, Montreal Symphony. Currently: Memphis Symphony Orchestra. Soloist with Minnesota Orchestra and CBC Radio Orchestra.



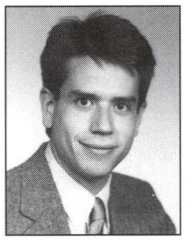
Rachel Evans
Acting Assistant Concertmaster
(Beacon, NY)

Juilliard School. Sequentia; La Stravaganza Köln; Concert Royal; New York Collegium; Dryden Ensemble; American Virtuosi; Washington Bach Consort; Santa Fe Opera; Concerto Soloists of Philadelphia. More than 20 recordings with Sequentia and other chamber ensembles.



Nina Falk
violin
(Washington, DC)

Fulbright scholar. Marlboro Festival; Smithsonian Chamber Players; Handel and Haydn Society; Folger Consort; Four Nations Ensemble; Brandywine Baroque; Washington Bach Consort; Bethlehem Bach Festival; New England Bach Festival; Apollo's Fire. Founding member, Arcovoce Chamber Ensemble.



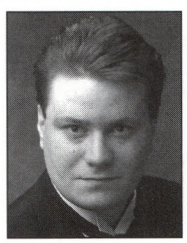
David Farwig
chorale baritone
(Denver, CO)

Adams State College; Lamont School of Music, Denver. Former member: US Air Force "Singing Sergeants," including international tours. Soloist with Santa Fe Chamber Music Festival; Boulder Philharmonic. Member, Robert Shaw Festival Singers, since 1993.



Elizabeth Field
violin
(Falls Church, VA)

Faculty: Duke University. Soloist: Calgary Philharmonic; Ohio Chamber Orchestra. Member, van Swieten Quartet. Washington Chamber Symphony, Washington Bach Consort; Classical Band; Handel & Haydn Society; St. Luke's Chamber Orchestra; DGG, SONY, and Vox Cum Laude CDs.



Jeffrey Fields
chorale bass
(San Jose, CA)

University of Iowa. Adams Fellow, 1998. Bach Aria Festival, Stonybrook, New York. Active freelancer in the Bay Area. Wide repertoire including operas by Mozart, Bizet, Purcell, Puccini, broad spectrum of concert works and oratorios.



Cathy Findley
chorale alto
(Pacific Grove, CA)

Director of Vocal Music, Monterey High School. Soloist, Monterey County Symphony; Camerata Singers, and elsewhere in the Monterey Peninsula area. Member, all female vocal group Cheap Trills.



Michelle Fournier
chorale alto
(La Crescenta, CA)

Los Angeles Music Center Opera (more than 50 productions). Featured on many soundtracks. Soloist: Los Angeles Master Chorale; I Cantori; San Luis Obispo Mozart Festival; Palisades Symphony; Santa Monica Symphony.



Deborah Fox
lute
(Rochester, NY)

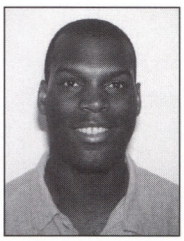
Smith College, Southern Methodist University, Guildhall School of Music and Drama (London, England). Concert Royal, New York Collegium, Toronto Consort, Orquestra Barroca Catalana (Barcelona, Spain), Music of the Baroque (Chicago). Teaching Artist, Aesthetic Education Institute.

Elspeth Franks
chorale alto
(See Adams Master Class page)



Jordan Frazier
Principal Double Bass
(New York, NY)

Manhattan School of Music. Freelance: Orpheus Chamber Orchestra; Tafelmusik; Orchestra of St. Luke's. Festivals: Tanglewood; Grand Teton; Schleswig-Holstein; Prague Spring. Nonesuch, London, EMI, Koch, DGG, Sony CDs.



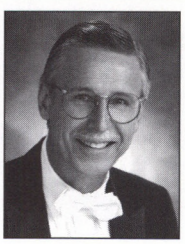
Antoine Garth
chorale tenor
(San Francisco, CA)

Professional chorister and soloist active in the Bay Area. Women's Philharmonic. Philharmonia Baroque Orchestra.



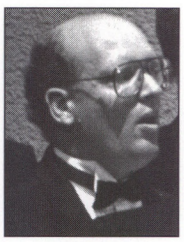
Elizabeth Stoppels Girko
Associate Principal Second Violin
(San Antonio, TX)

Oberlin Conservatory; Eastman School of Music. Member, San Antonio Symphony since 1990. Formerly: Assistant Principal Second Violin, Jacksonville Symphony (FL); Principal Second Violin, Virginia Symphony, Virginia Opera.



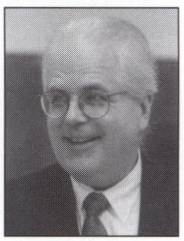
Stephen Girko
clarinet
(Austin, TX)

Principal Clarinet, Austin Symphony. Formerly principal, Dallas Symphony for 23 years. Former faculty, Oklahoma University; SMU. Faculty: San Antonio College; Our Lady of the Lake University.



Joseph Golightly
chorale tenor
(Sherman Oaks, CA)

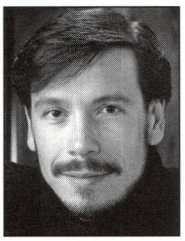
Active professional singing career in Los Angeles with I Cantori; Los Angeles Master Chorale, and other ensembles.



David Gordon
Vocal Coordinator; Director, Adams Vocal Master Class; Education Director; Lecturer
(Moraga, CA)

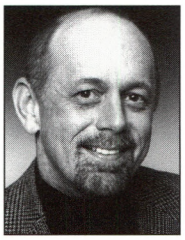
College of Wooster, OH; McGill University; Lyric Opera Center, Chicago. 14th season in Carmel. Faculty, University of California, Berkeley; Sonoma State University. Soloist: leading orchestras, operas, and festivals on four continents. Soloist/Lecturer at all major North American Bach Festivals, including Bethlehem, Oregon, Winter Park, New England, Baldwin-Wallace. Soloist with orchestras of Boston, Cleveland, New York, Philadelphia, Seattle, Los Angeles, San Francisco, St. Louis, Atlanta, Toronto, Vancouver, Berlin, Weimar, Prague, Vienna, Salzburg, Paris, Lisbon, Buenos Aires, Tokyo, many others. 700 performances of 60 principal roles with San Francisco Opera; Metropolitan Opera; Lyric Opera of Chicago; Hamburg Staatsoper; Houston Grand Opera. Telarc, RCA Red Seal, London-Decca, and Delos CDs. Website: www.spiritsound.com

(Mr. Gordon's participation is made possible in part by the Virginia Best Adams Endowment Fund.)



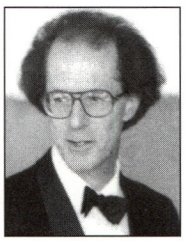
Paul Grindlay
chorale bass
(Calgary, Canada)

1994 Adams Fellow. Concert soloist with Tafelmusik; American Bach Soloists; Studio de Musique Ancienne de Montreal; Toronto Consort; Portland Baroque Orchestra. Opera with Vienna Chamber Opera; Opera Atelier; Calgary Opera; Pacific Opera Victoria.



Thomas Hart
chorale baritone
(Sausalito, CA)

University of Kansas, Lawrence. Performances and recordings with Philharmonia Baroque Orchestra; American Bach Soloists; theatre of voices; Chanticleer.



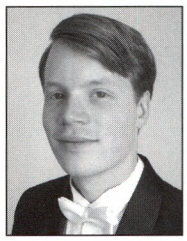
Britt Hebert
bassoon
(San Diego, CA)

Eastman School of Music; Cleveland Institute of Music. Ninth season in Carmel. Louisville Orchestra; Aspen Festival; Metropolitan Opera Orchestra; Ohio Chamber Orchestra; Baldwin-Wallace Bach Festival. Currently: San Diego Chamber and Opera Orchestras. Telarc, Koch International CDs.



Marie Hodgson
chorale soprano
(Los Angeles, CA)

Tenth season in Carmel. Liturgical musician and soloist. Member/soloist Los Angeles Master Chorale. Performs with Los Angeles Philharmonic and on movie soundtracks.



Daniel Hutchings
chorale tenor
(San Francisco, CA)

Oberlin College and Conservatory. Active freelancer in the San Francisco area. Philharmonia Baroque Orchestra; American Bach Soloists; San Francisco Bach Choir; Baroque Choral Guild.



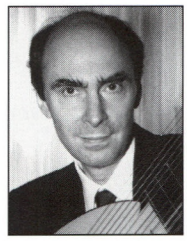
Ann Kaefer Duggan
violin
(Chicago, IL)

Roosevelt University; University of Michigan. Chicago Opera Theatre; Key West Symphony; Lake Forest Symphony; Chicago Camerata; Sarasota Opera; Spoleto Festival (Italy); Sarasota Opera; Graz Festival, Austria. Former co-concertmaster Civic Orchestra of Chicago. Faculty, Music Center of the North Shore.



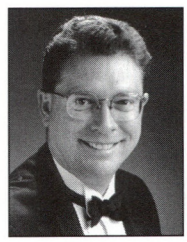
Alice Kirwan-Murray
chorale mezzo-soprano
(Los Angeles, CA)

His Majestie's Clerkes (Chicago); Harwood Early Music Ensemble; New Music Chicago; Los Angeles Chamber Singers; Cappella; Los Angeles Master Chorale. Title role in *Always . . . Patsy Cline* at the Apollo Theater (Chicago).



Richard Kolb
lute
(Beacon, NY)

Opera Atelier; Tafelmusik; Les Musiciens du Louvre; New York City Opera; Handel & Haydn Society of Boston; Soloist with Little Orchestra and Philharmonia Virtuosi. Solo CD of Italian Lute Music. Former faculty: University of Toronto; Royal Conservatory of Music (Toronto); Wilfrid Laurier University.



John Koza
chorale tenor
(Salinas, CA)

San Jose State University. Seventh season in Carmel. Camerata Singers; I Cantori di Carmel; Monterey Symphony Chorus; San Jose Choral Project; San Jose Symphony Chorus. Music Director of the Camerata Singers; Director of Music, Northminster Presbyterian Church.



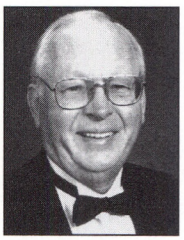
Tim Krol
chorale bass
(Long Island, NY)

Former member, Chanticleer; toured in all fifty states and abroad. Thirteen Chanticleer recordings, including the Grammy-winning, *Colors of Love*. Concert soloist in the San Francisco Bay Area.



Catherine McCord Larsen
chorale soprano
(Roseville, MN)

UC Santa Barbara; Cal Arts. Dale Warland Singers; St. Paul Chamber Orchestra; LA Philharmonic; LA Baroque Orchestra; LA Master Chorale; I Cantori of LA; Deutsche Oper Berlin; Oregon Bach Festival. Voice faculty, Northwestern College. Numerous television and film soundtrack credits.



Robert Lewis
chorale bass
(Westminster, CA)

Tenth season in Carmel. Active professional singer in the Los Angeles area. Member: Los Angeles Master Chorale; Los Angeles Bach Festival. Numerous movie soundtracks, church and synagogue music.



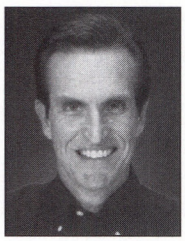
Linda Liebschutz
chorale mezzo-soprano

BA Washington University, MM San Francisco State. Philharmonia Baroque; Magnificat; American Bach Soloists; Theatre of Voices; San Francisco Symphony. Music educator, conductor, voice teacher.



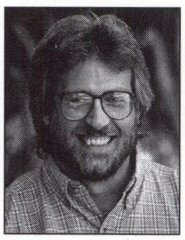
Nancy Lochner
viola
(San Diego, CA)

Manhattan School of Music; The Juilliard School. Spoleto Festival (Italy); National Symphony; New World Symphony. Former Associate Principal Viola, San Diego Symphony. Currently, Oregon Symphony.



Daniel Lockert
harpsichord, organ, Vocal Master Class keyboardist
(Oakland, CA)

Ninth season in Carmel. Loma Linda University; University of Southern California. Distinguished career as piano accompanist and chamber musician. Accompanist credits include the Schwabacher Debut Recital Series in San Francisco; Juilliard School; Aspen Music Festival; San Francisco Opera; Opera San Jose; San Francisco Conservatory. Director and Founder, Consortmusik, organization performing instrumental and vocal chamber music in homes and historic sites.



Douglas McNames
Principal Cello
(Wilmington, DE)

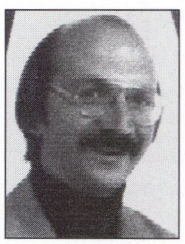
Principal Cellist, Delaware and Reading Symphonies; Opera Delaware. Repertoire spans three centuries. Delaware State Arts Council Fellowship, 1995. Member, Brandywine Baroque, Melomanie, Pro Musica Rara, and Arco Voce ensembles. Regular substitute with Philadelphia Orchestra. Recordings on Etcetera, Spectrum, Centaur, Epiphany, and Dorian CDs include complete cello sonatas of J.B. Masse.

Brian Ming Chu
chorale bass
(See Adams Master Class page)



Suzanne Mudge
trombone; Tower Music Director; Music Librarian
(Burlingame, CA)

University of The Pacific; The University of Arizona. Principal Trombone: Women's Philharmonic, member of Fremont Symphony, Seraphim Brass Quintet, Golden Gate Orchestra; Principal Trombone 15 years with Modesto Symphony; has played with the Marin, Berkeley and San Jose Symphonies. Performances in Italy, France, England, Austria and Germany; NPR. Koch and New Albion CDs. Director of Band and Jazz at Hoover Middle School, San Francisco. Music Director, Peninsula Wind Symphony.



Kevin Neuhoff
timpani
(San Francisco, CA)

Timpanist: Western Opera; Oakland Ballet; Berkeley and Fremont Symphonies; Principal Percussionist, Marin Symphony. Performs with New Century Chamber Orchestra; San Francisco, Oakland and San Jose Symphonies, Festival des Amérique (Montreal). Harmonia Mundi, New Albion, Triloka, Nonesuch CDs.



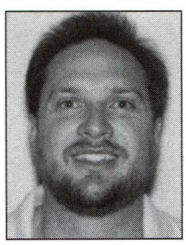
Stephen Ng
chorale tenor
(Hong Kong)

D.Mus., Indiana University; New England Conservatory of Music; Chinese University of Hong Kong. Fifth season in Carmel. Adams Fellow, 2001. Solo appearances: Netherlands Opera, Amsterdam; Philharmonia Baroque Orchestra; Benevolent Order for the Music of Baroque (Seattle, WA); Emory University; Indianapolis Chamber Orchestra; Hong Kong Bach Choir; Theatre of Voices; Boston's Handel & Haydn Society; New York Collegium.



Emlyn Ngai
Acting Assistant Concertmaster
(Montreal, Canada)

McGill University; Oberlin College Conservatory; Hartt School of Music. Member: Adaskin String Trio. Apollo's Fire (Cleveland); Bach Ensemble; Boston Baroque; Smithsonian Chamber Players; Washington Bach Consort. Solo CD: Vanguard Classics. Music faculty, McGill University.



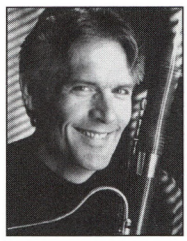
Leonard Ott
Principal Trumpet/ Tower Music
(Castro Valley, CA)

California State University, Hayward. Active freelancer with Modesto Symphony; Oakland East Bay Symphony; Oakland Ballet; Monterey Symphony; San Francisco Symphony. Children's concerts: *Adventures in Music*, with the Pacific Chamber Brass. Violin instructor at University of the Pacific.



Robin Carlson-Peery
Principal Flute
(Seattle, WA)

Juilliard School. Eleventh season in Carmel. Memphis Symphony 1990-1996; Principal Flute, Evansville Philharmonic 1994-1995. Currently freelancing with Seattle Symphony, Seattle Opera.



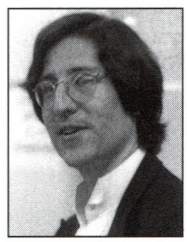
Jesse Read
Principal Bassoon; Recital Director; Lecturer
(Vancouver, Canada)

23rd season in Carmel. Studies at the Schola Cantorum Baseliensis-Basel, Switzerland. Director, School of Music, University of British Columbia; Conductor, University Orchestra. Principal Bassoonist: Vancouver Opera; Pacific Baroque Orchestra. Former principal bassoonist: Metropolitan Opera National Company; Jacksonville Symphony; North Holland Symphony. Faculty: European Mozart Academy; conducting/masterclasses in Prague, Krakow, Warsaw, Budapest, Florence, Indiana University, UCLA, Regensburg Early Music Days, Vancouver Early Music Festival. Masterclasses/ recitals: National Conservatory (Lisbon) and Montpellier (France). Performed with Philharmonia Baroque; Tafelmusik; Netherlands Chamber Orchestra; Philomel; Capella Clementina; Boston, Los Angeles and Portland Baroque Orchestras; Rotterdam Philharmonic; Chamber Orchestra of Tuscany; CBC Chamber Orchestra. Numerous publications, recordings, and editions of previously unknown music. Etcetera, Skylark, Phillips, and Bravura CDs. Website: www.jesseread.com.



Kimberly Reighley
flute
(Wilmington, DE)

Principle Flute, Opera Deleware. Flute/ Piccolo, Delaware and Reading Symphonies. Baroque flute, Melomanie. Guest artist, Pro Musica Rara; Brandywine Baroque. Regular substitute, Philadelphia Orchestra. 1996 Delaware Arts Council Artist Fellowship. Lyrichord CDs.



Paul Rhodes
cello
(Berkeley, CA)

Has performed with the New Century Chamber Orchestra and the Symphonies of San Antonio, San Jose, and Sacramento. Toured France and Germany as Principal Cellist of Austin Symphony, 1995.



Cynthia Roberts
Principal Second Violin
(New York, NY)

Indiana University; New England Conservatory; Royal Conservatory, The Hague. Concertmaster, Concert Royal (NYC) and Apollo's Fire (Cleveland). Performs with leading Baroque ensembles throughout North America, including the American Bach Soloists. Soloist with the Boston Pops; Grant Park Symphony; Tafelmusik. Faculty, Oberlin Baroque Performance Institute. Sony, Deutsche Harmonia Mundi CDs.



Tracy Rowell
double bass
(Cleveland, OH)

Rice University; Boston University. Tanglewood Music Center and Aspen Music Center Fellowships. Principal Double bass, Canton Symphony. Music Faculty, University of Akron. Formerly Assistant Principal Bass, National Arts Centre, Ottawa. Other credits: Appolo's Fire; Boston Symphony Orchestra; Boston Pops.

Jenni Samuelson
chorale soprano
(See Adams Master Class page)



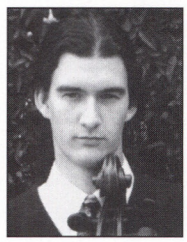
Marilyn Sevilla
violin
(Reno, NV)

Thirty-fifth season in Carmel. University of the Pacific. Member, Nevada Opera Orchestra, Nevada Festival Ballet, Reno Philharmonic. Founder and Principal Second Violin, Reno Chamber Orchestra.



Ellen Sherman
oboe
(Grand Rapids, MI)

New England Conservatory; Juilliard School. Principal Oboe, Grand Rapids Symphony. Former Principal Cor Anglais: New Zealand Symphony Orchestra. Principal Oboe: Memphis Symphony Orchestra, 1991-1998. Formerly: Emmanuel Chamber Orchestra, Boston; Santa Fe Chamber Music Festival; Schleswig-Holstein Festival.



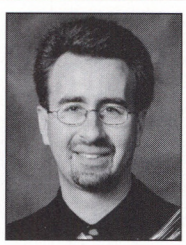
William Skeen
cello
(Los Angeles, CA)

Cleveland Institute of Music; University of Southern California. Principal Cello, Los Angeles Bach Society; Musica Angelica Baroque Orchestra; Los Angeles Baroque Orchestra. Performs with American Bach Soloists, Seattle Baroque Orchestra; San Diego Opera. Adjunct faculty: University of Southern California; University of San Diego.



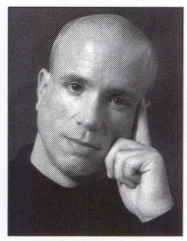
Nadia Smelser
chorale mezzo-soprano
(Costa Mesa, CA)

Eighth season in Carmel. Master's Candidate, UC Irvine. Performances with: I Cantori, Pacific Chorale, Lamplight Carolers; Camerata; UCLA Sounds for Medieval and Renaissance Studies. Winner: University of California Regents Fellowship. Faculty, UC Irvine and Mater Dei High School.



Wayne Soloman
bass trombone
(Fresno, CA)

Napa Valley Symphony; Santa Cruz County Symphony; Monterey County Symphony; Modesto Symphony Orchestra; Fresno Philharmonic. Faculty: Cal State Fresno; UC Santa Cruz.



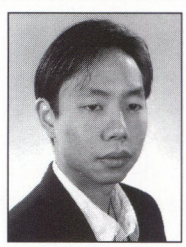
Foster Sommerlad
chorale alto
(Dallas, TX)

University of North Texas. Founder: Dallas Vocal Artists. Performances with Chanticleer; Norman Luboff Choir; Washington National Cathedral; Dallas Bach Society; Boston Early Music Festival.



Kimberly Stewart
trumpet
(Lake Ridge, VA)

Boston Conservatory; Northwestern University. Memphis Symphony, 1990-1994. Recent Performances: Richmond Symphony Orchestra; Reading Symphony Orchestra; Virginia Chamber Orchestra; Key West Symphony Orchestra.



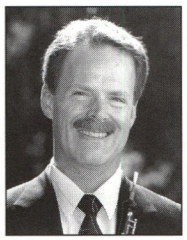
Joseph Tan
violin
(Amsterdam,
The Netherlands)

University of Texas at Austin; Oberlin Conservatory; Royal Conservatory The Hague. Smithsonian Chamber Players; Concerto '91 (Amsterdam); Anima Eterna. Chamber music: Varna Summer Festival; Utrecht Early Music Festival.



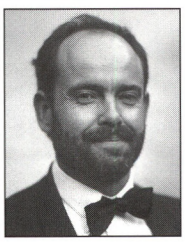
Yuko Tanaka
harpsichord, organ
(Oakland, CA)

Stanford University (DMA); advanced studies in Amsterdam and Oslo. Active as soloist and chamber musician. Member: Music of the Spheres; El Mundo; Musica Pacifica. Berkeley Early Music Festival; Bloomington Early Music Festival.



Neil Tatman
Associate Principal Oboe
(Tucson, AZ)

BMus, Lawrence University; MM, DM, Indiana University. Principal Oboe, Arizona Opera, Music in the Mountains Festival (Nevada City, CA), and Desert Foothills Musicfest (Cave Creek, AZ). Associate Profesor of Oboe, University of Arizona. Oboist, Arizona Wind Quintet since 1999. Formerly, Principal Oboe, Sacramento Symphony (1978-96) and faculty member at University of the Pacific (1975-90) and California State University-Sacramento (1994-99). Previous Carmel Bach Festivals: 1982-84, 1997-98, 2000.



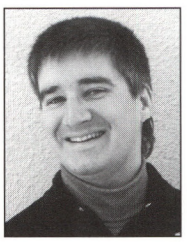
Loren Tayerle
horn
(San Francisco, CA)

Principal Horn, San Francisco Opera's Western Opera Theater. Berkeley Symphony. Freelance: San Francisco Symphony and Ballet.



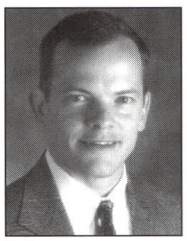
Diane Thomas
chorale soprano;
Chorale Manager
(Glendale, CA)

29th season in Carmel. Appearances with Los Angeles Philharmonic, the Monday Evening Concerts and the Los Angeles Bach Festival. Member: Los Angeles Master Chorale. Performs regularly with I Cantori. Music faculty, Occidental College.



George Thomson
Principal Viola
(San Rafael, CA)

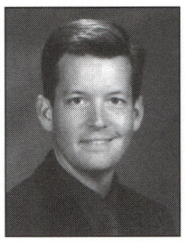
Philharmonia Baroque Orchestra; American Bach Soloists. Asst. Conductor, Berkeley Symphony. Conductor, Marin Symphony Youth Orchestra. Director, Virtuoso Program at San Domenico School, San Anselmo.



Allen Townsend
chorale tenor
(Philadelphia, PA)

Eighth Season in Carmel. St. Clement's Choir of Philadelphia (Dorian CD); Voice of Orpheus, Swarthmore College; Dallas Bach Society; Tri-Cities Opera (NY); Ithaca Opera (NY); Dallas Chamber Orchestra; Dallas Vocal Artists.

Ryan Turner
chorale tenor
(See Adams Master Class page)



Brian Vaughn
chorale baritone; Lecturer
(Houston, TX)

Oberlin College Conservatory of Music. 15th year in Carmel. Choral director at Episcopal High School in Houston.



Monica Waisman
violin
(The Hague, Netherlands)

Oberlin Conservatory; Royal Conservatory The Hague. Les Musiciens du Louvre; Les Cyclopes; Mozart Akademie Amsterdam; Ensemble Elyma. Concertmaster, Collegium Musicum Groningen.



Derek Weller
double bass
(Ann Arbor, MI)

Interlochen Academy; University of Michigan. Principal Bass, Michigan Opera Theater. Member, Toledo Symphony Orchestra. Faculty: Eastern Michigan University; Ann Arbor School for the Performing Arts; Ann Arbor Suzuki Institute.



Allen Whear
Associate Principal Cello
(New York, NY)

New England Conservatory; Juilliard School. Assistant Solo Cellist: Tafelmusik. Freelance continuo and chamber musician in New York. Smithsonian Chamber Players; Washington Bach Consort; Musica Antiqua Köln. Sony, Deutsche Harmonia Mundi, Virgin, Musical Heritage, BMG, Naxos CDs.



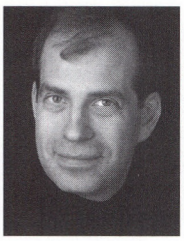
Scott Whitaker
chorale tenor
(Petaluma, CA)

UC Santa Barbara; Stanford University. 11th season in Carmel. Soloist: Los Angeles Philharmonic; American Bach Soloists; Philharmonia Baroque Orchestra; San Francisco Bach Choir; Sex Chordae Consort of Viols; Los Angeles Master Chorale; Roger Wagner Chorale; Gregg Smith Singers; Nakamichi Baroque Music Festival. Lecturer in Voice at UC Davis.



Twyla Whittaker
chorale soprano
(San Jose, CA)

Arizona State University. 1996 Adams Fellow. Active concert soloist in San Francisco area. Philharmonia Baroque; American Bach Soloists; San Francisco Bach Choir; San Francisco Symphony. 1998 Finalist: New York Oratorio Society Competitions



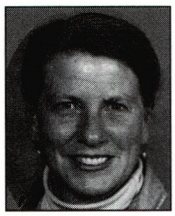
Elly Winer
Associate Principal Viola
(Toronto, Canada)

Royal Conservatory of Music, Toronto; Banff Center. Performs in Canada and the United States. Member, Tafelmusik Baroque Orchestra (since 1985). Credits include American Bach Soloists; Opera Atelier; Purcell Consort; Studio of Ancient Music in Montreal; Berkeley Festival.



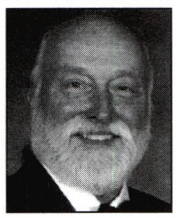
Alicia Yang
violin
(Portland, Oregon)

Oberlin College; New England Conservatory. Member: Oregon Symphony. Formerly: Smithsonian Chamber Players, Washington Bach Consort, Baltimore Opera, Baltimore Chamber Orchestra. Active soloist and chamber musician.



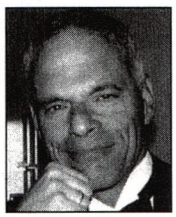
Ida Barber
Soprano
Pacific Grove

BSN San Francisco State; Pacific Lutheran University. Registered nurse, retired 1997; four children, four grandchildren. I Cantori di Carmel; VOCI; Camerata Singers; church choir; private vocal work; with CBF since 1999.



Thomas Barber
Tenor
Pacific Grove

Cal Tech rocket scientist, retired; I Cantori di Carmel; VOCI; Camerata Singers; MPC music courses; with CBF since 1999.



Andrew H. Bellenkes
Tenor
Monterey

PhD, University of Illinois; MA, Fairleigh Dickinson University; BA, CW Post College; Choral Director, Founder, The Society for Ancient Ayres and NPS Chorale. Performer, New York Choral Ensemble, Mendelssohn Club of Philadelphia, Temple University Festival Choir, I Cantori di Carmel.



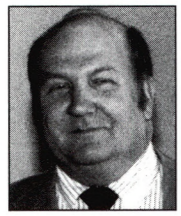
Cathryn Blake
Soprano
Monterey

Peninsula native; returned to Festival Chorus in 1998; sings with I Cantori di Carmel.



Nathan Blau
Bass
Pacific Grove

Health care professional at Natividad Medical Center in Salinas; a resident since 1997, enjoys the Peninsula's natural beauty, as well as biblical commentaries, mystery novels and classical music.



Rex Buddenberg
Bass
Monterey

Naval Postgraduate School; US Coast Guard Academy. Faculty, Naval Postgraduate School, Information Technology Architecture, Plowshares into Swords networking. Retired US Coast Guard officer; community bands, orchestras (French horn and trumpet), choruses, and church choirs.



Jane Buffington
Alto
Carmel

Hamline University, University of Minnesota; x-ray therapist; nationally ranked tennis player; Monterey Symphony Chorus and church choir; lay eucharistic minister and vestry member; Director, Carmel Bach Festival.



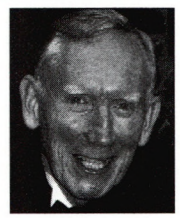
Nancy Carney
Soprano
Monterey

Columbia University Teachers' College, MA.; Lake Erie College, AB; Oberlin Conservatory of Music; University of Grenoble; Cleveland Institute of Music. Community volunteer; I Cantori di Carmel; Monterey Symphony Chorus; light opera and musical comedy; San Jose Symphonic Choir.



Elaine Cecile
Alto
Pacific Grove

University of Washington, landscape architecture; Indiana University, botany. Computer-aided landscape designer; cultural travel consultant; lecturer, University of Washington; flutist, Louisville Youth Orchestra, Beaverton Chamber Symphony, St. Mark's Cathedral, Seattle.



John Clark
Bass
Salinas

Harvard University, EdD. Research in Instruction; University of North Carolina, MA Romance Languages; Amherst College, BA French. Retired Dean of program evaluation, research, and testing, Defense Language Institute, Monterey; coordinates Steady Job-Steady Life Program at Monterey First Presbyterian Church; I Cantori di Carmel; Monterey First Presbyterian Church choir; VOCI founding member.



Lynette Culbert
Soprano
Carmel Valley

BS, Cal Poly, San Luis Obispo; office manager for local optometry office; Monterey Symphony Chorus; soloist in local churches; with CBF since 1993.



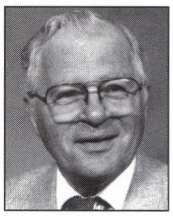
Patricia Hablutzel
Alto
Mountain View

Interlochen Music Camp Scholarship, piano and flute; Kalamazoo College, BA music education; CPA; Kalamazoo Bach Festival; organist and pianist various churches, currently Sunnyvale Seventh Day Adventist Church; with CBF since 1995.



Lupita Harrison
Alto
Carmel

M. Music, Catholic University of America, Washington, DC; Music Conservatory, Santiago de Cuba; Marymount College, Tarrytown, NY. Piano soloist with Santiago Philharmonic and National Symphony; Assoc. Professor of Music, Marymount College. Monterey Symphony Chorus; Monterey Pen. Choral Society.



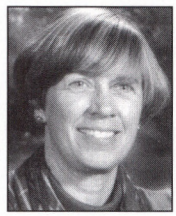
James Hull
Tenor
Salinas

Central Washington State University, MA, BA music education; public school music teacher in Washington and California; frequent soloist with Carmel Bach Festival, Monterey Symphony, and Camarata Singers; I Cantori di Carmel; with CBF since 1963.



Vinz Koller
Bass
Carmel

MA, Monterey Institute of International Studies, International Policy Studies; BA, University of Zurich, Political Science, English. Sociologist and Trainer. Research, evaluations, training, and technical assistance, U.S. Department of Labor. Started singing at age seven with his father's choir in Schaffhausen, Switzerland; with CBF since 1997.



Margaret Kylander
Soprano
Carmel

University of Minnesota; teaches third grade in the Monterey Unified School District; elementary music in MPUSD; two grown children; soloist with Christian Science Church in Monterey; Monterey Symphony Chorus; with CBF since 1971.



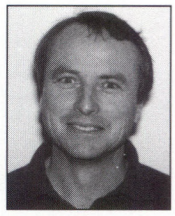
Agneta Lenberg
Soprano
Carmel Valley

PhD work in English/Comparative Literature at Kent State University; MA in English, French, and Mass Communications; educational assessment consultant for over a decade. Directs sales and marketing of an assessment software company. Music studies include piano, organ, and voice; with CBF since 1989.



Madeline Littlefield
Alto
Pacific Grove

Smith College, EdM; Wheaton, BA, Phi Beta Kappa; Music teacher, educational consultant. Founding Director Early Childhood Unit, All Saints Day School, Carmel Valley; Director, The Wayfarer Preschool, Carmel; Master Teacher Smith College Laboratory School; founding member I Cantori di Carmel; with CBF since 1983.



Patrick Lynch
Tenor
Monterey

A Monterey Peninsula general contractor, Patrick has lived in the same home for 23 years, with wife Marta and two children; I Cantori di Carmel founding board member; former choir director, St. John's Chapel; with CBF since 1979.



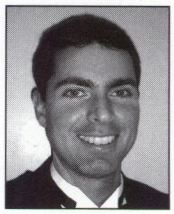
John McCarthy
Bass
Carmel

University of Chicago, PhD geophysical sciences; University of Oklahoma, MS meteorology; Grinnell College, BA Physics; Scientist/Manager, Naval Research Laboratory, Monterey; consultant on weather-related aviation safety; Apollo Music Club and Chicago Symphony Chorus; University of Oklahoma Chorale; church choirs.



Susan Mehra
Alto
Pacific Grove

PhD, The Fielding Institute, clinical psychology; MA, Sonoma State University; BA, UC Berkeley; clinical psychologist in full-time private practice in Monterey; I Cantori di Carmel since 1986; Director, VOCI A Cappella Chamber Ensemble; with Carmel Bach Festival since 1991.



Rick Nobleman
Bass
Carmel

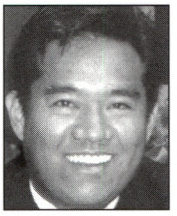
JD, University of the Pacific; BA, Williams College; software developer; has

performed with I Cantori di Carmel, VOCI, the NPS Chorale, and the Monterey Symphony Chorus.



Nancy Opsata
Soprano
Pacific Grove

Golden Gate University, MPA, Health Services Management; University of Washington, BS Nursing; El Colegio Americano de Quito, Ecuador. Registered Nurse: Psychiatric Partial Hospitalization Program Coordinator at CHOMP for 28 years. Monterey Symphony Chorus; Monterey Peninsula Choral Society; soloist St. Timothy Lutheran Church; Carmel Bach Festival Chorus since 1978.



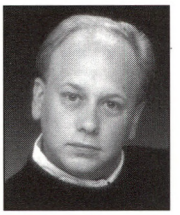
Robert Ramon
Tenor
Pacific Grove

Bethany College, Santa Cruz; Calvary Chapel of Monterey Bay Worship Pastor; choir director (for 15 years); Monterey Choral Society; Monterey Symphony Chorus; 9 years I Cantori di Carmel, and various choral groups since 1978.



Dottie Roberson
Soprano
Monterey

UCSC, BA, linguistics; Carmel Music Society Board, Competition Chair; soloist Monterey Presbyterian Choir; performer Monterey Symphony Chorus, Hidden Valley Opera, Camerata Singers, one of founding members I Cantori di Carmel; Carmel Bach Festival since 1968, acting Chorus Assistant.



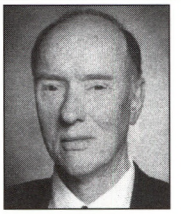
Johnnie Senna
Tenor
Pacific Grove

University of Dallas, classics; former professional actor/singer/dancer in musical theater national tours; the transplanted Texan now works for a local publishing company; cantor, San Carlos Cathedral in Monterey; I Cantori di Carmel; with CBF since 2000.



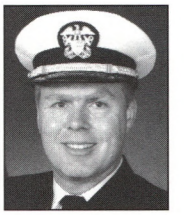
Pauline Thomas Troia
Chorus Rehearsal Pianist
Pacific Grove

Studied piano at the Conservatory of the Chicago Musical College, and at Northwestern University in Evanston, Illinois; provided accompaniment this season for the Camerata Singers of Monterey County. She founded and performs with the Broadway Classics Ensemble, is musician and choir director at Carmel Valley's Congregation Beth Israel.



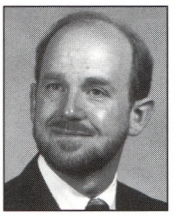
Don Trout
Bass
Monterey

University of Nebraska, DDS, BS; dentist, retired; Carmel Music Society Board; I Cantori di Carmel charter member; Monterey Presbyterian Church Choir; with CBF since 1981.



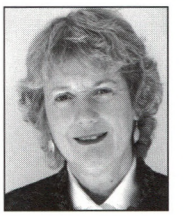
Vincent van Joolen
Bass
Monterey

Member, I Cantori di Carmel; formerly, Harrisburg Chamber Singers; Pasadena City College Chamber Singers. Soloist: MPC Daytime Choir; Carmel Valley Community Church. Creator of Cyber-Bass woodshed for choirs online at www.cyberbass.com. With CBF since 2001.



Mark R. Wendland
Tenor
Monterey

St. Paul School of Theology, Master of Divinity; University of Nebraska, BSE music; Senior Minister Pacific Grove United First Methodist Church; Music Educator; Cantori di Carmel founding member; Cantari con Vivo in the East Bay.



Jean Widaman
Alto;
Pre-Concert Lecturer
Carmel

PhD, Brandeis University, musicology; BA, Occidental College, English literature. Music history and music appreciation instructor at MIT, Boston College, Univ. of Oklahoma, Univ. of Kansas, CSUMB, and Monterey Peninsula College. K-12 music teacher; Board member, Mozart Society of California; preconcert lecturer, Monterey Symphony; program annotator, Chamber Music Monterey; Director of Music, All Saints Church, Carmel.

Golden Chairs

PRINCIPAL GIFTS TO THE ENDOWMENT FUND

Impresario Chairs

VIRGINIA BEST ADAMS MASTER CLASS
Friends and Family of Virginia Best Adams

VIOLET JABARA JACOBS BAROQUE KEYBOARD PERFORMANCE
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In memory of Frank H. Eimer
Kevin Cartwright and Stephen Eimer

FLUTE
The Mrs. Leslie M. Johnson Memorial Fund
Elizabeth Johnson Wade

MEZZO-SOPRANO
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OBOE
In memory of Howard Bucquet
Barbara Bucquet

ORGAN
In memory of Mary and Arthur Fellows
Jane and Jack Buffington

SOPRANO
Betty Jo and Robert M. Graham

TENOR
Margot Power and John Clements

TRUMPET
In memory of Vivian Hales Dean
Shirley Dean Loomis and Hersch Loomis

VIOLIN
Merritt Weber Memorial Fund

Principal Chairs

BASSOON
In memory of Ruth Phillips Fenton
from her family and friends

CELLO
Gail Factor
Davis Factor Jr.

DOUBLE BASS
Lamont Wiltsee

FRENCH HORN
Ann and Jim Paras

HARPSICHORD
Jo and Gerald Barton

LUTE
In memory of Mildred and Theodore Sabel
Carol Sabel Hilburn and Don E. Hilburn

OBOE
Drs. June Dunbar Phillips and John P. Phillips
Shirley and Lee Rosen
Betsy and Robert Sullivan

ORGAN
Brooks Clement and Emile Norman

TOWER MUSIC
Jane and Hal Ulrich

TRUMPET
In memory of Katharine A. Deyhimy
Ira Deyhimy

The Carla Stewart Memorial Fund
William K. Stewart

VIOLA
Kevin Cartwright and Stephen Eimer

Chorale and Orchestra Chairs

ARTISTIC MANAGER
Dr. and Mrs. Robert Doyle

CELLO
To honor the Festival Volunteers
Alan and Jean Brenner

CHORALE
To honor Bruce Grimes
Olive Grimes, John and Janet Vail

Betsey and Stephen Pearson

In memory of Anne Scoville
Mr. and Mrs. Paul Rembert

In memory of Lucille B. Rosen
Norman, Lee, Shirley, and Rebecca Rosen

CLARINET
Natalie A. Stewart

FESTIVAL ADMINISTRATOR
To honor Valentine Miller
Festival Administrator, 1972-78
Fred W. Terman and Nan Borreson

FESTIVAL BANNERS
To honor Nancy Morrow Burkett
William Burkett, family and friends

FLUTE
In memory of Martha Faull Lane

FRENCH HORN
Carlotta and Knox Mellon

MANAGING DIRECTOR
Mary Kay Crockett

OBOE
Mary Lou Linhart

ORCHESTRA
The 1987 Carmel Bach Festival Board of Directors

Estate of J. Fulton and M. Kathleen Morgan

HARPSICHORD
Dr. Wesley and Elizabeth Wright

STAGE CREW
Carlotta and Knox Mellon

STRINGS
Susan Watts DuCoeur

TIMPANI
Gilbert and Marie Cleasby

VIOLA
In memory of Fidel Sevilla,
Festival Orchestra Manager, 1965-94
Fred W. Terman and Nan Borreson

Gifts to the permanently restricted Endowment Fund provide an ongoing source of investment income to the Festival through its Foundation. It is a privilege in this 65th Anniversary Season to add two new Golden Chairs through the generosity of Susan Watts DuCoeur and Mr. and Mrs. Don E. Hilburn — a Chorale and Orchestra Chair, Strings and a Principal Chair, Lute.

Council for the Festival Foundation

On July 14, 2002, a group of community leaders who have a time-proven dedication to ensuring the Festival's financial sustainability, will formally join forces in a new, Board-appointed committee: The Council for the Festival Foundation. The Council's charge is to cultivate friends and funds to strengthen all Festival endowment funds. It is with deep appreciation and pride that the Carmel Bach Festival welcomes the following founding Council members.

Jo Barton
Kevin Cartwright
Steve Harbison
Lee Rosen
Jeptha Wade
Lamont Wiltsee



Continuo Society

ENSURING BACH'S LEGACY THROUGH PLANNED GIVING

Ensuring Bach's Legacy. The following individuals are helping ensure the Festival's legacy of inspiration and beauty through music for generations to come. The Continuo Society's permanently restricted fund protects this promise for the future against the vagaries of unstable times. This year, we mourn the passing of Mrs. Mark Massel, a beloved member of the Festival family. We are forever grateful that her generosity will live on through her longtime Continuo Society commitment.

Linda E. Anderson
Gail Andrews
Anonymous (4)
Ms. Lucerne Beal
Arthur H. Bredenbeck
Alan and Jean Brenner
Jane F. and John W. Buffington
Mr. and Mrs. H. Bruce Byson
Kevin Cartwright
Stephen K. Cassidy
Gilbert and Marie Cleasby
Ms. Judith Colburn
Mrs. Mary Kay Crockett
Cary Doyle
Dunbar/Phillips Family Foundation
Stephen Eimer
Ms. Karen Faircloth
Nancy Jones and Charles Grauling
Mr. and Mrs. John Gurley
Don and Carol Hilburn
Carol R. Johnson
William H. Johnston, M.D.
Mr. David Kennedy
Lucinda Lloyd
Joseph Marino, Jr.
Barbara McMahon
Mrs. Robert H. Morris
Dr. Beatrice Nold
Mr. Harold A. Page
Mr. and Mrs. Stephen Pearson
Rosen Family Trust
Charles Schimmel
Richard Sherrill
Mrs. Pamela D. Smith
Natalie A. Stewart
Robert Sullivan, Jr.
Mrs. Robert Von Pagenhardt
Mr. and Mrs. Joe Wandke
Mr. Lamont Wiltsee
Emily Woudenberg
Mrs. Wesley Wright
Mr. and Mrs. Donald Wunsch

The Carmel Bach Festival would also like to give special heartfelt thanks and recognition to those Continuo Society members and their families whose gifts have matured. We are most grateful for their commitment, foresight, and generosity in ensuring Bach's Legacy and we miss them at our concerts.

Lila B. Adams
Florence Macrae Allen
Joy Beldon
Helen Belford
Robert Doyle
Mrs. La Prelle Edens
G. Milton Ellis
Nancy Black Harris
Mr. Maryon M. Henry
Martha Faull Lane
Arthur Lehmann
Mr. and Mrs. Mark Massel
Mary Kathleen Morgan
Myra L. Palache
Ernest Vamos
Sheila Webster
Dr. Wesley Wright
Louise Husted Zook

For more information on giving to the Festival's endowment and/or operating funds, please contact Beth Bradley, Director of Advancement, (831) 624-1521, extension 16. Thank you for your interest in supporting the musical and educational mission of the Carmel Bach Festival. www.bachfestival.org

The Carmel Bach Festival is a public benefit corporation, tax ID #94-1434628.
All donations are tax deductible as allowable by law.

PASSION *(above and beyond)*

Mrs. Violet Jabara Jacobs
Guests of the Fest Series

MAGNIFICAT *($25,000 and above)*

E. Nakamichi Foundation
Main Concert Series

ORATORIO *($10,000-$24,999)*

Stahl Motor Company
Wednesday Main Concerts at the Mission

PARTITA *($5,000-$9,999)*

KBACH
Sunday Main Concerts

Louise & Claude Rosenberg Jr. Family Foundation
Saturday Main Concerts

Pebble Beach Company/Del Monte Golf Course
Discovery Series

Tickle Pink Inn
Friday Main Concerts

Asilomar Conference Grounds/
Delaware North Park Services
Asilomar Series

Kolbrener Photography
Promotion

TOCCATA *($3,000-$4,999)*

Ansel Adams Gallery
Adams Master Class Program and Poster

Fourtané Jewelers
Artist and Patron Hospitality

John Gardiner's Tennis Ranch
Artist and Patron Hospitality

Mr. and Mrs. Don E. Hilburn
Artist and Patron Hospitality

Saks Fifth Avenue
Promotion/Artist and Patron Hospitality

Merrill Lynch
2002 Tickets

Microsoft
Computer Software

SONATA *($1,500-$2,999)*

Dr. and Mrs. Michael Adams
Patron Hospitality

Hayashi & Wayland
Pre-Concert Talks — Saturdays

Alain Pinel
Artist and Patron Hospitality

First National Bank
Volunteer Appreciation Hospitality

Hartmann Design Group, Carmel
Promotion

Micro Linear
Computers

Salinas Valley Memorial Healthcare Systems
Noon Concerts

Hauk Fine Arts
Asilomar Series Promotion and Patron Hospitality

Phillips Galleries
Candlelight Concerts and Patron Hospitality

Mr. and Mrs. Lamont Wiltsee
Artist and Patron Hospitality

Mr. & Mrs. Lee Rosen and Mr. & Mrs. Robert Sullivan
Artist and Patron Hospitality

Mrs. Geraldine F. Stewart
Tower Music

Ventana Vineyards
Patron Hospitality — The Mission Dinners

Mumm Cuvée Napa
Patron Hospitality — Opening Party/Grand Finale

Chalone Foundation
Patron Hospitality

CANTATA *($750-$1,499)*

ColorAd/Watsonville Press
Promotion

The City of Carmel
Promotion

Four Sisters Inns
Performer's Panel — July 30

The Mitchell Group
Noon Concerts

Robert Louis Stevenson School
Patron Hospitality — Twilight Series

New Horizons
Computer Training

FUGUE *($350-$749)*

Canterbury Woods
Senior Series

The Carmel Foundation
Senior Series

Carmel Valley Racquet & Health Club
Artist Hospitality

Elliott Frame Design
Poster Framing

Greco Insurance
Performer's Panels — July 16 and 23

Big Sur Lodge
Noon Concert — July 17

Carmel Fire Protection Associates
Libby's Late Night at the Mission

Robertson's Antiques & Art
Adams Master Class Program

San Carlos Agency
Pre-Concert Talks — Sundays

Berkeley Farms
Patron Hospitality — Ice Cream Socials

Mills Inc.
Noon and Candlelight Concerts

Villa Serra
Senior Series

PRELUDE *($150-$349)*

Ryan Ranch Printers
Promotion

Carpet Caravan
Patron Services

Monetary and in-kind gifts of goods and services from foundations and corporations power the engines of countless public benefit corporations across the country, including the Carmel Bach Festival. The plentitude of their support, especially throughout these turbulent economic and political times, serves as an inspiration to us all. We at the Festival are extremely grateful for the blessings bestowed upon us by our corporate and foundation supporters — longtime and new partners alike!

PASSION
(above and beyond)

The William and Flora Hewlett Foundation
The David and Lucile Packard Foundation

MAGNIFICAT
($25,000 and above)

Colburn Foundation
E. Nakamichi Foundation

ORATORIO
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The History of the Carmel Bach Festival

The Carmel Bach Festival today is the mature form of the infant musical offering created by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula, both as musical producers and as owners of the influential Denny-Watrous Gallery. It all began in 1935 as a three-day festival of concerts at the Sunset School Auditorium and at the Carmel Mission Basilica. It has grown to become a more than three-week festival of performances by international artists, encompassing concerts, opera, recitals, master classes, lieder programs, lectures, symposia, and educational programs. Despite the changes over the years, the Festival continues its original mission — to celebrate the works of Johann Sebastian Bach, his contemporaries, and musical heirs.

Brass fanfares have greeted Festival audiences from the beginning, and free lectures have likewise enhanced their listening experience. The participation of the local Festival Chorus and several hundred dedicated volunteers still reflects the strong community spirit that has always sustained the Festival.

From the outset, the founders declared their intention to produce an annual event, a goal which they achieved, save for a three-year gap during World War II. Because the 1930s were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow.

Ernst Bacon was guest conductor of the first Festival in 1935. In 1938 Gastone Usigli was named conductor, leading the Festival until his death in 1956. That year Dene Denny chose a young conductor named Sandor Salgo to become the spiritual guardian of the Festival; under his leadership, the largely amateur and local Festival became professional and nationally recognized. Major works which had previously been presented only in excerpts and arrangements were now performed in their entirety, and Carmel became a proving-ground for rediscoveries in Baroque music. Salgo's long tenure as a Stanford University professor created a link between musical scholarship and the emerging study of historical performance practices.

The 36 years of Sandor Salgo's artistic direction were marked by auspicious debuts of emerging artists, and innovations in repertoire. His wife, Priscilla, developed the Festival Chorale into a fully professional ensemble, and the Festival Orchestra attracted artists from leading orchestras across the country. Maestro Salgo's decision to retire following the 1991 Festival led to an international search for his successor, and in October of 1991, Bruno Weil was named the new Music Director and Conductor of the Carmel Bach Festival. Now in his tenth season, Maestro Weil has advanced the Festival's reputation for excellence by expanding its repertoire (especially with regard to the music of Haydn, with which he has widely acclaimed expertise), and introducing exciting new artists. With his broad experience working with period instrument groups, he has instilled the performers with new stylistic awareness and has guided the Festival into a new era of growth and renewal. Landmarks over the ten years of his leadership have included adding Bach's *Christmas Oratorio* to the core repertoire, making more extensive use of Baroque stringed instruments, hiring Concertmaster Elizabeth Wallfisch to guide the orchestra in stylistic awareness, instituting the narrated final concert, *"Best of the Fest,"* and perhaps most important, working in a collaborative way with his artistic team, to bring out the best ideas for the development of the Festival.

In 2001, after an extensive search, Willem Wijnbergen was hired to be Executive Vice President and Managing Director of the Festival. Known internationally for his work with organizations such as the Royal Concertgebouw Orchestra, The Los Angeles Philharmonic and the Hollywood Bowl, he brings extensive experience in classical music presenting combined with a creative mind to the Festival. This season, three new series were initiated: Guests of the Fest at Noon, the Family Adventure series, and the Candlelight series in order to expand the audiences and acquaint all patrons to an even greater variety of musicians and musicianship.

Carmel Bach Festival 2002

65th Anniversary Season Program

Saturday Opening Night Concert

JULY 13, 20 AND 27, 8:00 PM, SISTER CARLOTTA PERFORMING ARTS CENTER
SANTA CATALINA SCHOOL, MONTEREY

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, July 21, 2002 at 10:00 am

Opening Night

Festival Chorale, Chorus, Orchestra and Soloists
Bruno Weil, *conductor*

I. Cantata BWV 3, *Ach Gott, wie manches Herzeleid* — **Johann Sebastian Bach**
(Oh God, how much heart-sorrow) — *1685 – 1750*

CHORUS: *Ach Gott, wie manches Herzeleid...*
RECITATIVE WITH CHORALE: *Wie schwerlich lässt sich Fleischund Blut...*
(How difficult for flesh and blood...)
ARIA (BASS): *Empfind'ich Höllenangst und Pein...* (Though I feel hell's anguish and pain...)
RECITATIVE (TENOR): *Es mag mir Leib und Geist verschmachten...* (My body and soul may languish...)
DUET (SOPRANO, ALTO): *Wenn sorgen auf mich dringen...* (When cares press upon me...)
CHORUS: *Erhalt' mein Herz im Glauben rein...* (Keep my heart pure in faith...)

Kendra Colton, *soprano;* Sally-Anne Russell, *mezzo-soprano*
Alan Bennett, *tenor;* Sanford Sylvan, *baritone*

II. *Verklärte Nacht*, Op. 4 (version for string orchestra, rev. 1943) — **Arnold Schönberg**
1874 – 1951

INTERMISSION

III. Brandenburg Concerto No. V in D Major, BWV 1050 — **J.S. Bach**

Allegro
Affettuoso
Allegro

John Butt, *harpsichord;* Elizabeth Wallfisch, *violin;* Robin Carlson-Peery, *flute*

IV. Cantata BWV 149, *Man singet mit Freuden vom Sieg* — **J.S. Bach**
(One sings with joy of the victory)

CHORUS: *Man singet mit Freuden vom Sieg*
ARIA (BASS): *Kraft und Stärke sei gesungen Gott...* (Might and power be sung to God...)
ARIA (SOPRANO): *Gottes Engel weichen nie...* (God's angels never waver...)
RECITATIVE (TENOR): *Ich danke dir, mein lieber Gott, dafür...* (I thank you, dear God...)
ARIA (DUET: ALTO, TENOR): *Seid wachsam, ihr heiligen Wächter, die Nacht ist schier dahin...*
(Be watchful, you holy watchmen, the night is nearly past...)
CHORALE: *Ach Herr, lass dein'lieb'Engelein...* (Ah Lord, let thy beloved angel...)

Kendra Colton, *soprano;* Sally-Anne Russell, *mezzo-soprano*
Alan Bennett, *tenor;* Sanford Sylvan, *baritone*

Supertitles translated and produced by Chris Bergen

The 65th Anniversary Season Main Concert Series is made possible through a generous grant from the E. Nakamichi Foundation.

The 65th Anniversary Season Opening Night Concerts on Saturdays are generously sponsored by the Louise & Claude Rosenberg, Jr. Family Foundation

These concerts are underwritten in part by the generosity of Dr. and Mrs. Herschel H. Loomis, Jr.

I. Cantata BWV 3

Ach Gott, wie manches Herzeleid. Cantata BWV 3, comes from Bach's second series of cantatas at Leipzig in 1725. This, the so-called "chorale cycle," comprises cantatas that are each based on the successive verses of a chorale. Normally, the first and last verses present the original text, together with the original tune, while the inner verses are all paraphrased and generally accompanied by music unconnected with the original melody. It is a reflection of the depth to which Bach's congregations knew their chorales that it made sense to do this. Moreover, this art of paraphrase reflects a very central aspect of Lutheran thought and practice, in which biblical texts were paraphrased and glossed by contemporary poets. Such activity was essentially an act of interpretation, intended to draw more meaning and significance from the original text rather than obscuring its "pure" meaning (as certain other Protestant confessions would have complained). This, in turn, is precisely the function of music in Bach's time: drawing depths and meanings out of Scripture rather than obscuring the text with its contrapuntal intricacy. To Luther and his followers, art of this kind combined with faith to bring meaning from Scripture much as Moses struck the rod in the desert to bring forth water. Steadfastness of faith is indeed the main subject of this cantata, so that the multiple levels of interpretation and paraphrase themselves feed back into the nurturing of faith that is so essential to the Lutheran.

The opening chorale fantasia is somewhat unusual within the chorale cycle for its slow tempo, the topic of "heart-suffering" underlined by the constantly sighing figuration, the descending chromatic lines and the placing of the chorale melody in the bass voice. The final chorale, by contrast, is shorn of lamenting gestures and in its firm simplicity shows how much the identical melody has been transformed through the surety of faith. It is the four movements in between that articulate this move from sorrow to confidence. The second departs from the norm for chorale cantatas, by presenting the original chorale in four-part harmony interdispersed with free poetry in recitative, for each voice in turn. Both texts show a transformation from the hopelessness of the human condition toward trust in Christ. Throughout, the continuo bass-line punctuates the texture with an ostinato based on the chorale itself, as if depicting the constancy that Christ will eventually bring. The bass aria again plays on the contrast of the pains of Hell and the joy of heaven; the anguished chromaticism abates only slightly in the central section as if to suggest that the confidence of faith, alluded to in the text, is still not fully developed. This transformation is musically made in the short recitative that follows, moving from a dark minor mode to the radiant E Major that characterizes the duet *Wann Sorgen auf mich dringen*. This underlines the believer's resolution to overcome sorrow by "singing" of the joy in Jesus. The duet format and the imitations in the instruments give the impression of following a resolution, of imitating Christ, who in return carries our own cross.

— John Butt

II. *Verklärte Nacht*

Based on a poem by Richard Dehmel, from *Zwei Menschen*. Paraphrase by Henry Krehbiel.

> *Two mortals walk through a cold, barren grove. The moon sails over the tall oaks, which send their scrawny branches up through the unclouded moonlight. A woman speaks. She confesses a sin to the man at her side: she is with child, and he is not its father. She had lost belief in happiness, and, longing for life's fulness, for motherhood and mother's duty, she had surrendered herself, shuddering, to the embraces of a man she knew not. She had thought herself blessed, but now life had avenged itself upon her by giving her the love of him she walked with. She staggers onward, gazing with lacklustereye at the moon which follows her. A man speaks. Let her not burden her soul with thoughts of guilt. See, the moon's sheen exwraps the universe. Together they are driving over chill waters, but a flame from each warms the other. It, too, will transfigure the little stranger, and she will bear the child to him. For she has inspired the brilliant glow within him and made him, too, a child. They sink into each other's arms. Their breaths meet in kisses in the air. Two mortals wander through the wondrous moonlight.*

Amid the recent summings-up of the 20th century, Schönberg's name has figured prominently in discussions of classical music. To him has gone much of the credit (or blame) for fundamental changes in musical composition — not just a new harmonic language or idiom, but a whole new concept of the relation between composer and audience. As the promulgator of a tonal language treating all twelve tones of the octave as equal, and abandoning the relationships between chords and keys that infused music for centuries, he could be either — depending on your view — a groundbreaking progressive opening up new paths forward, or an esoteric radical bent on the estrangement of listeners. In this country in particular, the tenacity with which Schönberg's compositional language took hold in the Academy — especially in the fifties — made it an orthodoxy; as orthodoxies often are in graduate school, it has been challenged, in the last few decades, with considerable gusto. All the animus that still exists would not have surprised Schönberg who, apart from a very few unqualified successes, met with criticism and hostility throughout his career.

Even from the beginning, he had to make his own way; apart from some lessons with the composer Zemlinsky, he was largely self-taught. His earliest compositions were very much influenced by the music of Brahms; when he discovered the

music-dramas of Wagner and their restless, yearning tonality, his music took a new direction. This was given voice for Schönberg by the poetry of Richard Dehmel, several of whose poems he set in the late 1890s; Schönberg later thanked the poet: "...your poems have had a decisive influence on me as a composer. They were what first made me try to find a new tone in the lyrical mood. Or rather, I found it without even looking, simply by reflecting in music what your poems stirred up in me."

What the poem *Verklärte Nacht* stirred up in the fall of 1899 was not a mere song setting but a full-fledged symphonic poem—not for conventional large orchestra but for string sextet (Schönberg arranged the work for string orchestra in 1917, and again with revisions in 1943). Though its palette is limited, the work is intensely colored, as befits the nature of the poem which forms the work's program: A man and a woman walk together at night in a forest. The woman confesses that she carries a child, but it is by another man whom she does not love. The man responds that his love for her will make the child theirs, and the night is transfigured to a high brightness. Schönberg in later life was a bit embarrassed by the poem, and took pains to point out that "my composition [would] satisfy even if one does not know what it illustrates; or in other words, it offers the possibility of being appreciated as 'pure' music."

Nonetheless the structure of the composition follows in broad outline the five stanzas of the poem. An opening section sets the cold and moonlit scene, followed by motives evocative of the woman's anguished plaint. A turning point occurs in the center of the work, when the music shifts from a dark minor key to a bright D Major, the man's words of reconciliation evoked by a melody in the cellos. Trills, scales and passages in harmonics suggest the newly glittering surroundings as the work moves toward a brilliant climax, followed by an ethereal coda, in which the preceding themes are combined anew.

The work's initial reception was mixed; it was refused performance by one society because it contained a dissonance not accounted for in any textbook. A critic wrote harshly that it sounded as if someone had smeared the ink of the score of *Tristan* over the page while it was still wet. Audiences have long responded to the work, however, and it became one of relatively few Schönberg works to gain popularity in his own lifetime.

— *George Thomson*

III. Brandenburg Concerto No. 5

The *Fifth Brandenburg Concerto*, BWV 1050, dates from Bach's time as Director of Music to the court at Köthen, and is one of six concertos that Bach presented to the Margrave of Brandenburg in 1721. The set not only demonstrates Bach's skill in compiling a set of concertos for diverse instruments, it also exemplifies virtually every conceivable texture available within the genre of the concerto. The fifth concerto presents not one but three soloists who must establish their own mutual relationships. These three are a somewhat unlikely group: the violin is usual enough, but the transverse flute was a very new instrument in German orchestras in 1721, an import from the trend-setting court of France. Most peculiar of all, though, is the appearance of the harpsichord in the solo group: this instrument was perfectly familiar as a solo instrument, or as a continuo "chord-filler" within an orchestral texture, but was quite new as a concerto soloist. The comparatively thin tone of the instrument doubtlessly rendered it unsuitable to carry a solo line, but the construction of larger instruments, and, particularly the court's well-documented acquisition of a large harpsichord from Berlin in 1719, might well have accounted for Bach's ground-breaking experiment.

The instrument is hardly coy in its first appearance within a concerted context: it is accorded the most virtuosic writing, quite often dominating the texture of the other two instruments. Nevertheless, it does not — initially — have significantly more thematic material, so its exuberance barely affects the fairly standard course of the piece. But in the closing minutes of the first movement, the harpsichord takes over entirely, presenting a frenzied cadenza, which all but forsakes the principal motives and melodies. Only at the last minute does the opening ritornello return to restore order. Several interpretations of this state of affairs are possible: one recent theory suggests that the harpsichord — as normally the "servant" of the other, solo instruments — overthrows the existing hierarchy; in a more formalistic sense, it might represent a fevered search for closure, something which has been continually frustrated throughout the course of the movement. Of all Bach's instrumental works, this is the one which seems most to challenge the establishment of a hierarchy within the music, perhaps an allusion to his belief that all humans are created equal under God and that even established earthly orders are only temporary. The second movement is a trio for the three solo instruments alone — the point at which the concerto genre comes closest to the sonata. This scoring does not seem so unusual when it is considered that the majority of Bach's concertos were almost certainly performed with only a single instrument on each line: in other words, every instrument is, in a sense, a soloist. The final movement is an exceedingly vivacious *gigue*, which presents both *ritornello* form and a large-scale *da capo* repeat of the opening section. The harpsichord is considerably better-behaved than in the first movement, sharing out the solo sections with the other instruments. Nevertheless, it still has the fastest notes.

— *John Butt*

IV. Cantata BWV 149

For the opening chorus of his cantata for the Feast of St. Michael in 1728 Bach drew the music from his earliest surviving secular cantata, BWV 208 (the "Hunting Cantata"). With the substitution of trumpets for the original horn parts, Bach was able to transform the original mood of the royal hunt into a chorus of rejoicing for God's victory over Satan (Bach probably saw royalty as closer to God than we might now wish to believe). The remainder of the work appears to be fresh composition, to a text which Picander, Bach's faithful librettist, wrote especially for the occasion. The three arias present very contrasting affects; first, a continuo aria for bass celebrating the might and power of God over the unrighteous. Perhaps the minor mode here suggests that the victory is not without its cost, given that it was won through the blood of the Lamb. The soprano aria is a luscious dance movement reflecting the protection of Heaven's angels throughout all hours of the day. Security on earth is thus portrayed with an overtly secular style, in a dance that is seemingly won through righteousness. The alto-tenor duet introduces a related image: the immanent conclusion of a restless night as a symbol of death which will at last allow the true believer to be at rest with the loving father. The joyous aspects of this are increasingly emphasized by the closing chorale (in which the trumpets enter dramatically at the end). On the other hand, the "darkness" of the duet is portrayed by Bach's rare choice of bassoon for the obbligato, which plays a merry dance around what is clearly to be a merry departure from earth.

— John Butt

Sunday Main Concerts

JULY 14, 21 AND 28, 8:00 PM, SISTER CARLOTTA PERFORMING ARTS CENTER
SANTA CATALINA SCHOOL, MONTEREY

This concert will be broadcast on KUSP-FM 88.9 on Sunday, July 28, 2002 at 10:00 am

Festival Chorale, Chorus, Orchestra and Soloists
Bruno Weil, *conductor*

Mass in B Minor, BWV 232

Johann Sebastian Bach
1685 – 1750

Kyrie
Gloria

INTERMISSION

Credo
Sanctus
Agnus Dei

Kendra Colton, *soprano*
Sally-Anne Russell, *mezzo-soprano*
Alan Bennett, *tenor*
Sanford Sylvan, *baritone*

Elizabeth Wallfisch, *violin*
Robin Carlson-Peery, *flute*
Roger Cole, Neil Tatman, Ellen Sherman, *oboe and oboe d'amore*
Chris Cooper, *French horn*
Douglas McNames, *cello*
Jordan Frazier, *bass*

The 65th Anniversary Season Main Concert Series is made possible through a generous grant from the E. Nakamichi Foundation.

All 65th Anniversary Season Sunday Night Main Concerts are sponsored by KBach, Classical KBOQ 95.5 FM

These concerts are underwritten in part through the generosity of Alan and Jean Brenner.

Bach's *Mass in B Minor* is arguably his most ambitious and comprehensive work, yet its identity is teased by countless contradictions: it appears to cover the "Ordinary" of the Catholic Liturgy (the portions of the mass whose texts never change), but it was written by a Lutheran composer; it appears to form a unified whole, yet its origins are perhaps the most diverse of any work by Bach; it was written in an age when composers generally prepared music for specific occasions, yet we have no firm evidence that the work as a whole was designed with a performance in mind. Then there are curious matters of historical reception: the work — or at least parts of it — was held to be a timeless masterpiece by Beethoven and his contemporaries, even before it was available in print; its first known performances in the early decades of the nineteenth century were presented by institutions of which Bach could hardly have conceived — amateur choral societies with a vast number of performers. And, over the last century it has often been at the center of major disputes in the field of Bach scholarship: the original functions of the work, its chronology, even the legitimacy of the various manuscript sources and, of course, its performance practice. Two of these fields of scholarly dispute have spilled over into the public domain: is there such a thing as a definitive version of the work and how should it be performed?

When we talk of the *Mass in B Minor*, to what are we actually referring? After all, this title was not applied to the music until nearly a century after its composition. The primary manuscript contains four discrete sections: the "Kyrie" and "Gloria" are together entitled "Missa," since these were the movements which formed a regular part of the Lutheran mass of Bach's time; the second section is called "*Symbolum Nicenum*" — the Nicene Creed; then follows the "Sanctus" — again an independent manuscript (a direct copy of an earlier manuscript that was used on a number of occasions for performance of the Sanctus as an independent work); the final section contains the remaining texts of the mass, "Benedictus" to "Dona nobis Pacem." The fact that Bach gave each of these four sections separate folders and title pages suggests that, if the work was ever performed — and the evidence for this is slim — it would hardly have been performed all in one sitting. On the other hand, there are obvious musical coherences suggesting that, in some sense at least, Bach viewed the work as a musical whole. Perhaps he conceived it along the lines of the keyboard collections, such as *The Well-Tempered Clavier*, which do not necessarily have to be performed in one sitting, yet show an obvious overall plan.

Apart from the "Sanctus," which was performed on a number of occasions after Christmas Day 1724, Bach's earliest activity on the piece was completed in 1733, when he was seeking an honorary title at the court of the elector of Saxony in Dresden, which would have elevated his status back in Leipzig. He took the opportunity occasioned by his son Wilhelm Friedemann's appointment as organist at the Sophienkirche in Dresden, to travel with several family members and present his petition to the Elector in person. He included a beautifully presented set of performing parts as an example of his music, entitled "Missa." When measured against some of the music sung in the Catholic liturgy at the Dresden court, Bach's music for the "Kyrie" and "Gloria" is not immoderately proportioned; indeed there are several factors — virtuoso horn writing, florid soprano writing, musical similarities with some of the works sung in Dresden — to suggest that Bach very carefully tailored the work to the capabilities and demands of the Dresden musicians. Bach later reused some of the music from the "Gloria" for Cantata 191 (c. 1745). It may well have been this performance (possibly for the Peace of Dresden on Christmas Day), which also included a repeat of the "Sanctus," that gave Bach the idea of adding the remaining movements which traditionally belong to the Ordinary: "Credo," "Sanctus," "Benedictus" and "Agnus Dei." The project proved to be virtually Bach's last, and the manuscript of the latter movements shows that the composer was quite severely hampered by physical problems during the last year or so of his life. We still know of no reason for Bach's final compilation; possibly he intended it — like the "Kyrie" and "Gloria" — for the court at Dresden, since the same forces are required. Possibly there were events in Leipzig which demanded this sumptuous music — certainly Bach did perform some Latin settings of the Nicene Creed during the 1740s. Other reasons — such as Bach's personal desire to write a work in one of the most ancient genres to demonstrate his comprehensive achievement in all modern and historical styles — we can only guess. Quite possibly it was a combination of motives, some practical, some speculative, that led Bach to complete this project.

But despite all these questions, and the warts and wrinkles in the surviving manuscripts, somehow the *Mass in B Minor* has withstood the test of time. What is it that appeals to us, and has this anything to do with what Bach intended? In any event do his intentions correspond with ours — by necessity or by coincidence? First of all, while we know little of Bach's intentions in the case of this work; what is strongly evident is the fact that he seems purposely to have compiled some of his best choral pieces to fit into the larger context of the Mass as a whole. Some might balk at the fact that so much of the piece was taken from earlier works: the "Gratias" from Cantata 29; the "Qui tollis" from Cantata 47; parts of the "Credo" from Cantatas 12, 120 and 170; the "Osanna" from Cantata 215 (a secular cantata), the "Agnus Dei" from a lost predecessor of Cantata 11. Furthermore, close study of the autograph score suggests that many of the other movements are "parodies" (reworkings) too — although in these cases the original cantatas have since become lost. Indeed only certain sections, the opening "Credo" and the "Confiteor" show positive signs of being original compositions, movements written at the time that Bach was

actually compiling the Mass — and perhaps the last things that he wrote. In Bach's time there was no shame in reusing earlier music — it was the actual use that was important, whether the music was suitable for the new context, whether it was skillfully reworked.

The Mass is notable for the quality of the music Bach chose, its tremendous variety and, almost paradoxically, its unity as a whole. These three qualities were doubtless those aspects of Bach's achievement that have appealed to critics since the early 19th century. We might surmise that Bach was himself working as a critic, sifting through his store of music — and such is the strength and intensity of his musical personality that we may agree that his choices were good ones. Bach seems to have tried to cover an enormous variety of historical styles, ranging from Renaissance-style textures to those current in the eighteenth century: motet, concerto etc. But many idioms are unusual in traditional sacred vocal genres, particularly dance-like structures: "Qui Sedes," a sort of *minuet*, "Et Resurrexit," a *réjouissance*, and even the expressive "Crucifixus," which alludes to the *passacaglia*. It might not be trivial to affirm that Bach wished to unite the sacred with the best that the secular world could offer in terms of musical style and form — almost as if he were trying to develop a deeper level of the sacred that transcended the social conventional partitioning of his own, contingent age.

Finally — the third quality, which has held the attention of later generations, is the unity and cohesion of the work. Examination of the manuscript shows that Bach worked very hard to integrate the existing music for the new setting, lopping off sections and adding new ones (e.g. the music for the "Osanna" and "Et expecto" originally began with an instrumental *ritornello*). He also often paired movements from disparate sources and adapted them to match each other in length — the "Quoniam" is carefully pruned of its final part (presumably a *da capo* in the original) so that its length works in direct proportion to the succeeding "Cum Sancto." Then there are musical coherences — the return of the music for the "Gratias" for the "Dona nobis." The "Osanna" contains motives that connect it well with the "Sanctus." Furthermore, the "Agnus Dei" which matches the "Kyrie" in text and affect recalls much of the affect of Bach's own "Kyrie" setting. There are also several symmetries in the key structure of the whole piece, which suggest that Bach did not think of it as a random selection and succession of movements.

All in all, then it seems almost that Bach anticipated the needs of later ages — something of a symphonic sense of unity which was hardly required in his own time. However, the sense of comprehensive variety coupled with unity is very important to the metaphysical outlook of Bach's age; to Bach, music was a key to the order of God's cosmos, its natural hierarchies, control of time and space. Today we know that Bach fell far short of his aim — if indeed this was his aim — of summing up everything that music could ever offer, of pushing the language of music to its tonal limits. But perhaps what is important is the faith he had in the enterprise, the sheer energy he devoted to perfecting what he had written before. The Mass — of all the music he left — survives as a dense but miraculously clear musical nexus, something which speaks anew to every age, like an oracle with an infinitude of messages.

— John Butt

Monday Main Concert

JULY 15 ONLY – 8:00 PM, CARMEL MISSION BASILICA
RIO ROAD, CARMEL

Brazilian Guitar Quartet
Paul Galbraith and Everton Gloeden, *eight-string guitars*
Edelton Gloeden and Tadeu do Amaral, *six-string guitars*

I. Orchestral Suite No. 2 in E minor BWV 1067 — **Johann Sebastian Bach**
(orig. B Minor) (transcribed by Tadeu do Amaral) — *1685 – 1750*
- Ouverture
- Rondeau
- Sarabande
- Bourrées I & II
- Polonaise & Double
- Menuet
- Badinerie

II. Bachianas Brasileiras No. 1 (1930) — **Heitor Villa-Lobos**
(tr. Sérgio Abreu) — *1887 – 1959*
- Introdução (Embolada)
- Prelúdio (Modinha)
- Fuga (Conversa)

INTERMISSION

III. Rondeña and Eritaña from "Iberia" — **Isaac Albéniz**
(tr. Tadeu do Amaral) — *1860 – 1909*

IV. Il Neige..! (1902) (tr. Edelton Gloeden) — **Henrique Oswald**
Bébé s'endort (tr. Tadeu do Amaral) — *1852 – 1931*
Tarantella (tr. Edelton Gloeden)

V. Lundu (tr. Paul Galbraith) — **Francisco Mignone**
Lenda Sertaneja No. 8 (tr. Edelton Gloeden) — *1897 – 1996*
Congada (tr. Tadeu do Amaral)

The 65th Anniversary Season Main Concert Series is made possible through a generous grant from the E. Nakamichi Foundation.

This concert is underwritten in part through the generosity of Mrs. Howard Bucquet.

The Brazilian Guitar Quartet appears by arrangement with Lisa Sapinkopf Artists (510) 428-1533

I. Orchestral Suite No. 2
Bach's four "Ouvertures" (French Dance Suites), named for the opening double-dotted and syncopated movement, are also known as "orchestral suites." Bach likely wrote these suites for the regular gathering of Leipzig musicians known as the *Collegium Musicum*, although they also seem designed for festive occasions. They were scaled to be performed in a small room by a chamber group, not a symphony orchestra, with Bach himself playing harpsichord. [For more information on Suite No. 2, originally in B minor, see the notes for the Thursday concert.]

II. Bachianas Brasileiras No. 1
Villa-Lobos, Brazil's most renowned composer, launched the nationalist movement in Brazilian music when his works were featured at the "Week of Modern Art" in 1922 in São Paulo. Villa-Lobos at first sought to break away from the 19th century European tradition, drawing inspiration instead from the music of the *chorões* — popular musicians of Rio de Janeiro — with whom he toured extensively in his youth. Another source of inspiration was the music of Debussy and Stravinsky, newly imported from France.

Bach was one of Villa-Lobos' first musical impressions, from listening to his Aunt Zizinha play the Preludes and Fugues. In the *Bachianas Brasileiras*, a set of nine suites for a variety of ensembles, Villa-Lobos sought to link the sound-worlds of Bach and Brazilian folk music through melody, instrumentation, harmonic language, and even in the dual names of his movements, the first traditional and the second Brazilian. No. 1, written for cello ensemble, was dedicated to Pablo Casals. The movements are Introduçao (*Embolada*), Prelúdio (*Modinha*) and Fuga (*Conversa*). An *embolada* is a sequence of verses typical of the *repentistas* (improvising poets and singers of northeast Brazil who pit their skills against one another at great speed, reminiscent of today's rap artists). *Modinha* (the diminutive of *moda*, a song of Portuguese origin) was one of the earliest forms of Brazilian popular music that appeared in the 18th century. About the Fugue, Villa-Lobos wrote: "The kernel of the initial theme is characterized by the transfiguration of certain melodic fragments typical of — and dear to — the old serenaders of [Rio]... it conveys, first, a Bachian spirituality, and then a conversation between four *chorões* whose instruments vie for thematic primacy."

III. Rondeña and Eritaña from "Iberia"
Isaac Albéniz was one of Spain's greatest composers. In the mid-19th century, music in Spain was dominated by French and Italian genres and composers. Certain Spanish idioms, such as the fandango and bolero, had become sensations in Europe, but only later did Spanish composers begin to make a name for themselves and their musical heritage. Albéniz, along with Granados and de Falla, comprise what is known today as the Spanish National School of the late romantic period.

Albéniz was born in 1860 in Catalonia, where gypsy music strongly influenced him. A child prodigy, by age four he was giving public piano performances and being accused of using trickery in his playing. At twelve, he stowed away on a ship to South America. There he led a haphazard life of touring and performing in Argentina, Uruguay, Brazil, Cuba, Puerto Rico, and eventually the United States, where he appeared in a vaudeville act playing piano behind his back. He finally settled in Paris, where he became close friends with the major impressionist composers.

Iberia, his last composition, is a set of twelve pieces for solo piano divided equally into four volumes. As in much of Albéniz's music, the guitar's spirit permeates the work. Subtitled *"12 nouvelles 'impressions'"* the majority of the pieces indeed combine an impressionistic quality with typical Spanish melodies. Pianists, composers and musicologists have universally praised its rich harmonic vocabulary, rhythmic complexity, and the ambitiousness of its architectural design. Messiaen hailed it as a pianistic marvel and the greatest masterpiece of Spanish music.

Rondeña is the opening piece of Book II of *Iberia*. The name may refer to the ancient city of Ronda in the province of Málaga, where Rilke lived in 1913. Rondeña is made up of alternating calm and agitated sections. It has a mixed rhythm, very popular in Spanish music, in which the play of 3/4 against 6/8 time is maintained throughout the whole piece.

Eritaña is the name of a tavern in the outskirts of Seville. The closing piece of the cycle, its rhythm is the same as the Sevillana's. Debussy, a great admirer of this piece, wrote, "Eritaña is joy at dawn, happy to have found a tavern where the wine is fresh. Intermittent waves of humanity burst into laughter, laughter accented by the beating of tambourines. Never has music generated such diverse and colorful impressions; one's eyes shut as if blinded by images altogether too brilliant."

IV. Three Pieces by Oswald
Henrique Oswald was born in Rio de Janeiro to a Swiss father and an Italian mother. He received his early musical training from his mother, then at age sixteen moved to Florence, where he continued studying music. He spent the next three decades in Italy, returning to Brazil for a two-year appointment as director of the Instituto Nacional de Música. He later settled in Rio de Janeiro, where he pursued a career as a composer, pianist and teacher. An artist of great refinement, he was a friend of the

composers Saint-Saëns (with whom he performed in recitals), Fauré, Milhaud, Respighi, and major Brazilian composers such as Alberto Nepomuceno and Francisco Braga. His extensive, purely romantic *oeuvre* include operas, symphonic music, songs, over two hundred piano works, and the most sophisticated chamber music by a Brazilian romantic composer. Of the three pieces heard tonight, *Il Neige . . !* deserves special mention. Entered by Oswald in a competition sponsored by the newspaper *Le Figaro* in Paris in 1902, under the humorous pseudonym *"Figaro qua, Figaro là, Figaro su, Figaro giù"* (a quote from Rossini's *The Barber of Seville*), it took first prize out of six hundred forty-seven entries.

IV. Three Pieces by Mignone

Francisco Mignone, the son of Italian immigrants, was born in the capital of the state of São Paulo, where Italian opera was the principal musical attraction. The *lundu*, a predecessor of the samba, is a direct descendant of the *batuque* (an African percussion rhythm), which was the emotional escape-valve used by the slaves to help alleviate their sufferings. Mignone's *Lundu*, in rondo form, takes us back to the music of the salons of 19th-century Brazil. It has a slower middle section in a minor key, similar to a *Modinha*. The composer wrote three versions, for solo piano, piano four hands (on which this arrangement was based), and guitar duo. The *"Lendas Sertanejas"* (Legends of the Outback) were composed between 1921 and 1938, and were Mignone's first cycle of piano pieces with a full-fledged Brazilian character. Although not inspired by specific folktales, they are permeated by a folk atmosphere. Mignone called No. 8 the most romantic, and authentically Brazilian, of the *Lendas*, and a piece in which he fully expressed himself as an artist. The *congada* has its roots in Africa. It has been described as "a dramatic dance, a royal procession accompanied by chants, for the enthroning of a new king." Mignone wrote his *Congada* at the age of twenty-four as part of the second act of his opera *O Contratador de Diamantes*. The popularity of Mignone's *Congada* led the composer to create versions for solo piano (on which this transcription is based) and piano four-hands. It was performed by the Vienna Philharmonic conducted by Richard Strauss during their tour of Brazil in the 1920's. In this piece, the composer uses motifs from a *lundu* collected in Bahia by the Austrian travellers Spix and Martius.

— Edelton Gloeden
(translated by Lisa Sapinkopf)

Monday Main Concert

JULY 22 ONLY – 8:00 PM, CARMEL MISSION BASILICA
RIO ROAD, CARMEL

Combattimento Ensemble Amsterdam

Jan Willem de Vriend, *conductor*

I. Suite No. 2 in B Minor for Flute and Strings, BWV 1067 — **Johann Sebastian Bach** *1685 – 1750*

Ouverture
Rondeau
Sarabande
Bourrée I – Bourrée II
Polonaise
Menuet
Badinerie

II. Concerto in D Minor for Oboe, Strings and Basso Continuo (TWV 51:d1) — **Georg Philipp Telemann** *1681 – 1757*

Adagio
Allegro
Adagio
Allegro

III. Pars No. 3 from "Mensa Sonora" — **Heinrich Ignaz Franz Biber** *1644 – 1704*

Gagliarda
Sarabanda
Aria
Ciacona
Sonatina

IV. Concerto in G Minor for Flute, Bassoon, Strings and Basso Continuo, "La Notte" (Night) — **Antonio Vivaldi** *1678 – 1741*

Largo
"Phantoms" (Presto-Largo-Presto)
"Sleep" (Largo)
"The Chase" (Allegro)

V. Suite No. 1 in C Major, BWV 1066 — **J.S. Bach**

Ouverture
Courante
Gavotte I – Gavotte II
Forlane
Menuet I – Meneut II
Bourrée I – Bourrée II
Passepied I – II

The 65th Anniversary Season Main Concert Series is made possible through a generous grant from the E. Nakamichi Foundation.

This concert is underwritten in part through the generosity of Mrs. Howard Bucquet.

I. Orchestral Suite No. 2

During the 16th and 17th centuries, dance music evolved to become court music. The intention was not to actually to dance, but rather to listen to it. This process chiefly took place at the court of Louis XIV of France. The various dances were brought together in the forms of suites or overtures, the latter taking their name from the opening movement. Bach adopted this French genre and in Germany developed it to unprecedented levels of artistic accomplishment.

Exactly where and when Bach composed his suites is in most cases impossible to determine. In all probability he performed these festive, invigorating pieces both for the Duke of Cöthen and the Leipzig Collegium Musicum, which he took over as director in 1729. The monumental, three-movement overture that serves as openings to each of the suites is in every case the most important movement of the composition. This overture is modeled on the French overtures of *Lully* and comprises a majestic, strutting *Grave* with characteristically dotted rhythms, followed by a spun-out, frequently fugal Allegro, and concludes with a return of the imposing first section. The assorted collection of dances following the overture comprises a *Courante*, *Sarabande*, *Loure*, *Bourrée*, *Gavotte*, and a *Menuet*.

Suite No. 2 is the odd one out of the four orchestral suites. Its scoring differs markedly from that of the other suites. Only a single flute is added to the string choir, which lends the work the flavor of a flute concerto scored for chamber music forces. Suite No. 2 is also the only one of the four in a minor key, although this does not detract from the cheerful and lucid character of the work as a whole. Following the overture is a sequence of dances culminating in a *rondo*. The overture's simple opening motif comprising three notes is worked into every voice. The next movement, a serious *Sarabande*, is in the form of a canon: trailing one measure behind and one and a half octaves below, the bass line imitates the melody played by first violins and flute. The two *Bourées* are strongly contrasting in character: the first is robust and cheerful, the second elegant and charming. The stateliness of the *Polonaise* is interrupted by a virtuoso Double for flute and continuo. And just before the well known *Badinerie* brings the composition to a dazzling close, the entire ensemble plays a gracious *Menuet*. [For more on Suite No. 2, see the notes for the Thursday concert.]

II. Concerto in D Minor

Nowadays, it is quite common to make allusions to the fact that Telemann was much more popular in his time than Bach. Yet, contemporary appraisals aside, Telemann's value is far from insignificant. While Bach extended old styles to their outermost limits, Telemann opened up new horizons. Telemann's creation of the "galant" style with its simple, melodious lines, strongly periodic divisions and almost unnoticed accompaniments was like a breath of fresh air for German musical life.

III. Pars No. 3, "Mensa Sonora"

Born in Bohemia (now the Czech Republic), Heinrich Biber was one of the most phenomenal violinists of his time and, in addition, a great composer. His style of violin writing was for the seventeenth century exceedingly virtuosic, making generous use of chordal passages and "*scordatura*" (unconventional string tuning) technique. These feats of technical brilliance were never an end in themselves, however, but were rather placed in service of the music and the logical progression of the composition. In 1789 the cultural traveler Charles Burney examined several of Biber's scores, admiringly recording in his journal, "...of all the violin players of the last century Biber seems to have been the best, and his solos are the most difficult and most fanciful of any music I have seen of the same period." Biber was employed at the court of Count Liechtenstein-Kastelkorn in Kromeriz, a great music lover and creditable amateur violinist who also possessed one of the best orchestras of the time. In 1670, for reasons as yet unexplained — and without having requested permission — Biber disappeared, only to resurface at the court of the Prince Archbishop of Salzburg, where he was eventually promoted to the position of *Kapellmeister*. His fame as a violinist and composer was so great that in 1690 Emperor Leopold I elevated him to the status of nobility, making it possible for him to call himself Von Biber. The *Mensa sonora* collection (the name means "sounding table"), published in Salzburg in 1680, consists of six suites for strings.

IV. Concerto in G Minor

It may be difficult for us to imagine today, with sounds of Vivaldi's *Four Seasons* reverberating through countless numbers of commercials, that the composer of this unremittingly popular classical hit was for a long time practically forgotten. No more than a handful of his violin concertos were known, and then only in Johann Sebastian Bach's harpsichord arrangements. All remaining knowledge of Vivaldi was confined principally to anecdotes, such as the story that the composer, an eccentric priest, was frequently reprimanded by his church patrons for interrupting his celebration of mass by hastily scribbling a fugue subject in the sacristy.

It was only at the beginning of the twentieth century that this image of Vivaldi began to change, in particular due to the pioneering work of the Italian composer Gian Francesco Malipiero (1882-1973). He was responsible for the first wave of the Italian baroque music revival, issuing articles about and publications of the works of Monteverdi and Vivaldi. During the nineteen forties, musicologists such as Marc Pincherle began to catalogue and publish Vivaldi's extensive body of works. In the

seventies, the Danish musicologist Peter Ryom published the most extensive and accurate Vivaldi catalogue in existence, the Ryom-Verzeichnis (RV). From that point onward Vivaldi's music attracted growing interest, partly thanks to the rise — and ever increasing professionalism — of ensembles specialized in early music.

Vivaldi has thus been fully rehabilitated, and quite rightly so. It was he, after all, who developed the definitive form of the Baroque concerto (for both solo *and* multiple instruments), propelled the expressive possibilities of string instruments to unprecedented levels, and brought drama and passion to instrumental music. Vivaldi composed for a living. He composed week in and week out, month in and month out. Between 1703 and 1740, the period he was attached — first as violin teach and later as *"maestro di concerti"* – to the *Pio Ospedale della Pietà* in Venice, an orphanage for abandoned and indigent women and girls, he wrote two concertos a month just for that institution alone. (The orphanage also did service as a music conservatory). Many of those concertos (about 40!) were written at the request of the considerable number of soloists the conservatory boasted. This fact also explains the enormous variety among the solo concertos as well as the diversity of concertos for multiple solo instruments: double concertos, concertos for three or more soloists and solo concertos for double string orchestra with basso continuo. The style of these compositions displays a surprising consistency, partly because Vivaldi seldom "borrowed" musical ideas from others, but rather (even more so) from himself.

Since nearly all his concertos are cast in the same three-movement form (fast-slow-fast), and even within the movements a certain pattern is maintained (the fast movements having a strict *ritornello* (recurring theme) structure, whereby solo and orchestra keep alternating with each other), it has often been argued that Vivaldi composed the same concerto over and over again. Nothing could be further from the truth. Within their fixed structure, the concertos are highly varied in terms of mood as well as harmonic and melodic invention. Furthermore, great diversity exists between, and even within, the individual movements of a concerto.

V. Orchestral Suite No. 1

Whether Suite No. 1 really can be attributed to Bach has been a matter of some considerable debate. The musicologist Martin Bernstein claims it is one of the numerous suites written by Johann Friedrich Fasch, a contemporary of Bach. However, a comparison of Suite No. 1 with the suites of Fasch clearly weights the evidence in favor of Bach. The current assumption is therefore that this suite is an early work of Bach, written during his Cöthen period. It cannot be dated with any precision, but comparisons with other compositions by Bach lead to the conclusion that it must have been written around 1717. The fanfare-like motif in Gavotte II, for instance, is similar to the trumpet call at the beginning of Cantata 70a, composed in 1716. The very same motif corresponds closely to the horn call in the First Brandenburg Concerto, which dates from about 1717.

— *Taco Stronks*

Monday Main Concert

JULY 29 ONLY – 8:00 PM, CARMEL MISSION BASILICA
RIO ROAD, CARMEL

Red Priest

Piers Adams, *recorders* Julia Bishop, *violin*
Angela East, *cello* Howard Beach, *harpsichord*

Nightmare in Vence

I. Sonata Decima	**Dario Castello** *17th Century*
II. Trio Sonata in F Major, Op. 2, No. 4 Larghetto / Vivace / Adagio / Alla Breve / Allegro	**George Frideric Handel** *1685 – 1759*
III. English Fantasy Suite: *The Furies*	**Nicholas Le Strange** *17th Century*
The Flatt Masque	**Robert Johnson** *1583 – 1633*
The Fairy's Dance–*Dance of the Followers of the Night*	**Henry Purcell** *1659 – 1695*
The Witches' Dance	**Johnson**
IV. Fantasia on "Daphne" for Solo Recorder	**Jacob van Eyck** *1590 – 1657*
V. Prelude and Fugue for Harpsichord in G Major, BWV 884	**Johann Sebastian Bach** *1685 – 1750*
VI. Gypsy Sonata in A Minor Largo / Vivace / Affetuoso / Allegro	**Georg Philipp Telemann** *1681 – 1767*

INTERMISSION

VII. Prelude from Suite No. 5 in C Minor for Cello, BWV 1015	**J.S. Bach**
VIII. Trio Sonata in C Major BWV, 1032 Vivace / Adagio / Allegro	**J.S. Bach**
IX. The Devil's Trill Largo / Andante-Allegro-Adagio	**Giuseppe Tartini** *1692 – 1770*
X. Dance of the Blessed Spirits, from *Orfeo ed Euridice*	**Christoph Willibald von Gluck** *1714 – 1787*
XI. Three Demon Airs and Symphonie	**Jean Marie Leclair** *1697 – 1764*
XII. Concerto in G Minor RV 439 "*La Notte*" (Night) Largo / Phantoms (Presto-Largo-Presto / Sleep (Largo) / The Chase (Allegro)	**Antonio Vivaldi** *1676 – 1741*

The 65th Anniversary Season Main Concert Series is made possible through a generous grant from the E. Nakamichi Foundation.

This concert is underwritten in part through the generosity of Mrs. Howard Bucquet.

Venice has long been associated with magic and alchemy. Throughout the Renaissance it remained an unofficial oasis of hermetic study and practice in an otherwise Christianized Europe, and through its prominent position as a trading gateway to the East it became a melting pot, combining Western mystery traditions with Islamic and Oriental cultures.

I. Sonata Decima
It was into this richly creative environment that an extraordinary new style of instrumental music emerged at the turn of the 17th century, referred to as the *Stilus Phantasticus* (Fantastic Style) — which, in effect, marked the beginning of the Baroque era (the word "baroque," in its original context, meaning simply "strange" or "bizarre"). The Sonata *Decima* by Dario Castello, "wind-master" of San Marco Cathedral is a fine example of this genre. A freewheeling medley of operatic gestures, dance sections and wild gypsy improvisations, it epitomises the spirit of the day, where extravagances were cheered, and music was unleashed from the conventions of fixed tempo and structure.

II. Trio Sonata
More formal in concept but no less energetic is the Trio Sonata in F by the youthful George Frideric Handel, who was strongly influenced by the music of the Italian masters — indeed he spent his early professional years in Italy. Here, almost a century after the days of Castello and his contemporaries, we find that rapid-fire musical ideas have crystallized into complete movements, generally alternating slow/fast/slow/fast (although in the present work Handel adds an extra *alla breve* into the standard four-movement structure.)

III. English Fantasy Suite
Shakespearean England was home to its share of musical magic and fantasy — especially in the masque and antimasque tradition, where the impossible was made possible in the dramatization of mythological tales; mystical characters abound, and the genre is richly laced with fairies, witches, demons and satyrs, represented here in the theatre music of Robert Johnson and the aptly named Nicholas Le Strange. A generation later the "English Orpheus," Henry Purcell, was to carry this tradition into his operatic works, notably *The Fairy Queen*, based on that most popular of Shakespearean fantasies, *A Midsummer Night's Dream*, from which we perform the atmospheric Dance of the Followers of Night and the fleet-footed Fairy Dance.

IV. Fantasia on "Daphne"
The blind Dutch musician Jacob Van Eyck was perhaps the first true recorder virtuoso, a latter-day Pan who took the art of composing variations to new heights, creating haunting and flamboyant Arcadian fantasies based on many of the popular tunes of the day.

V. Prelude and Fugue in G Major
Another admirer of the 'Fantastic Style' style was the great Johann Sebastian Bach, whose keyboard music frequently displays a wicked improvisory zeal, reminiscent of Italians such as Frescobaldi, a century before his time — notably in the virtuoso *Prelude in G Major.*

VI. Gypsy Sonata in A Minor
Georg Phillip Telemann was known for his love of the East European folk music of his day, and we have highlighted the strong gypsy influences of his *Trio Sonata in A Minor,* with a flexible approach to the tempo — taking quite literally the words of Quantz and other 18th century tutors who — echoing the sentiments of the 17th century *Phantasticus* musicians — wrote of the necessity of a truly rhetorical approach, projecting a different character at every measure!

VII and VIII. Trio Sonata in C Major
Although Bach wrote no trio sonatas for our specific combination of instruments, we have followed accepted precedents to create a new work from his effervescent *Flute Sonata in A Major,* by transposing the piece up a minor third and giving the right hand keyboard line to the violin. Much of his three-part writing (such as the organ trio sonatas, and all sonatas for solo instruments with obbligato keyboard parts) can benefit from this treatment, and Bach would frequently recycle his own material in this way: as the opening movement to this sonata is incomplete in the original manuscript we have replaced it with the effervescent Allegro from another of his flute sonatas, BWV 1033, and we prelude the whole with the gothic opening to this *Fifth Cello Suite*.

IX. The Devil's Trill
Of all instruments, it is the violin that has the strongest associations with the macabre and the fantastical — not least because of its associations in art and literature with the Devil himself. Giuseppe Tartini's famous *Devil's Trill* sonata came to the composer, quite literally, in a dream, in which the Devil stood at the foot of his bed and played to him on the violin *"with such mastery and intelligence, on a level I had never before conceived was possible..."* On waking, Tartini frenziedly tried to re-capture what he had heard, and the result, although disappointing to him, remains one of the cornerstones of the virtuoso violinist's repertoire.

X. Dance of the Blessed Spirits
As we have now reached the outer limits of the Baroque era we could not resist a brief foray into the early classical style, for one of the most famous flute solos of all time — Gluck's *Dance of the Blessed Spirits* from his opera *Orfeo*. Some musicologists believe that this haunting and beautiful work was actually intended for

the out-of-fashion recorder, so well does it fit the range and timbre of that instrument.

XI. Three Demon Aires and Symphonie

French music of the 18th century is perhaps known less for bursts of fire and fancy than for a cultured, subtle refinement, nuance and delicate ornamentation. Jean Marie Leclair, however, was one of the few composers of his day who successfully combined this sensual style with the flamboyance of the Italian school (in which he had trained as a virtuoso violinist) — a synthesis which is superbly displayed in the three lively Demon Airs and concluding *Symphonie* from his only operatic work, *Scylla et Glaucus*.

XII. Concerto in G Minor

To conclude our program of musical fantasy we return to Venice, and to the music of its most famous father, Don Antonio Vivaldi. Despite his title it would be erroneous to imbue the Red Priest with traditional "priestly" values — indeed he was by all accounts a hot-blooded showman and a man of extravagance in all worldly things, which eventually were to destroy both his health and his wealth. Vivaldi's music is likewise frequently misrepresented. Whilst he undoubtedly wrote a number of "pot-boilers" amongst his five hundred or so concertos, his enduring reputation for composing only simplistic, endlessly repetitive harmonies and figurations simply does not stand up to close scrutiny, and is instantly dispelled in the first bars of his *nightmare* concerto *"La Notte"* (Night). There can be no opening statement in the whole of the Baroque repertoire more reminiscent of a *Hammer House of Horror* movie-score than here, the jagged rhythms leading into a menacing pulse as the concerto's imaginary protagonist begins his night of terror. The concerto's second movement is entitled *Fantasmi* (Phantoms): ghostly figures which hurtle through the imagination, pausing to hover menacingly over the bed-of-dreams in the movement's central oasis before whirling frenziedly onwards. A brief period of calm follows in *Il Sonno* (Sleep) — but the twenty-seven slow measures of discord suggest a deep unease before the nightmarish chase resumes to bring the concerto to its disturbing conclusion… Sweet dreams!

— *Piers Adams*

Special Late Night Candlelight Solo Violin Concert

MONDAY, JULY 29 ONLY – 10:15 PM, CARMEL MISSION BASILICA
RIO ROAD, CARMEL

Preludes Fugues and Dances for the well-tempered violin, played by a good-tempered violinist *(most of the time . . .)*

Elizabeth Wallfisch, *violin*

I. Suite No. 2 in A Major — **Johann Paul von Westhoff** *1656 – 1705*

Allemande
Courante
Sarabande
Gigue

II. Sonata No. 15 in G Major *(Motto Sonata)* — **Giuseppe Tartini** *1692 – 1770*

'Aria del Tasso' *(per Grave l'aria del Tasso) "lieto ti prendo e poi, la notte quando tutte in alto silenzio eran le cose,vidi in sogno un guerrier che minacciando a me sul volto, il ferro nudo pose"*
Allegro
Allegro

III. Preludio in C solfaut (p:76) — **Nicola Matteis**

Ricercata in C solfaut (p: 78
Aria (p: 80)
Sonata-Variata (bk 2, p:58)
Corrente (bk 2 60)
Corrente a la maniera francese e Italiana (62)
Al'aria che siegue

IV. Sonata No. 3 in C Major for Solo Violin, BWV 1005 — **Johann Sebastian Bach** *1685 – 1750*

Adagio
Fuga
Largo
Allegro assai

This concert is generously sponsored by Carmel Fire Protection Associates.

JULY 16, 23 AND 30, 8:00 PM, SISTER CARLOTTA PERFORMING ARTS CENTER
SANTA CATALINA SCHOOL, MONTEREY

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, August 4, 2002 at 10:00 am

Messiah
(Messias)
Oratorio in three parts
by George Frideric Handel *(1685 – 1759)*
In the arrangement by Wolfgang Amadeus Mozart *(1756 – 1791)*

KV 572

Parte Prima

No. 1 OVERTURA

No. 2 RECITATIVO ACCOMPAGNATO (TENOR, STRINGS): *Tröstet Zion!*
ARIA (TENOR): *Alle Tale macht hoch und erhaben*

No. 3 CORO: *Denn die Herrlichkeit Gottes des Herrn*

No. 4 RECITATIVO ACCOMPAGNATO (BASS): *So spricht der Herrn*
ARIA: *Doch wer mag ertragen den Tag seiner Ankunft*

No. 5 CORO: *Und er wird reinigen die Kinder Levi*
RECITATIVO: *Denn sieh! Eine Jungfrau wird schwanger*

No. 6 ARIA (SOPRANO II): *O du, die Wonne verkündet in Zion*
CORO: *O du, die Wonne verkündet in Zion*

No. 7 RECITATIVO ACCOMPAGNATO (BASS): *Blick auf! Nacht bedeckt das Erdreich*
ARIA (BASS): *Das Volk, das im Dunkeln wandelt*

No. 8 CORO: *Uns ist zum Heil ein Kind geboren*

No. 9 *Pifa*
RECITATIVO (SOPRANO II): *Es waren Hirten beisammen auf dem Felde*

No. 10 RECITATIVO ACCOMPAGNATO (SOPRANO II): *Und sieh! Der Engel des Herrn trat zu ihnen*
RECITATIVO (SOPRANO II): *Und der Engel sprach zu ihnen*

No. 11 RECITATIVO ACCOMPAGNATO (SOPRANO II): *Und alsobald war da bei dem Engel*

No. 12 CORO: *Ehre sei Gott in der Höhe*

No. 13 ARIA (TENOR): *Erwach' zu Liedern der Wonne*
RECITATIVO (SOPRANO I): *Dann tut das Auge des Blinden sich auf*

No. 14 ARIA (SOPRANO I): *Er weidet seine Herde*

No. 15 CORO: *Sein Joch ist sanft*

Parte Seconda

No. 16 CORO: *Kommt her und seht das Lamm!*

No. 17 ARIA (SOPRANO II): *Er ward verschmähet*

No. 18 CORO: *Wahrlich, wahrlich*

No. 19 CORO: *Durch seine Wunden sind wir geheilet*

No. 20 CORO: *Wie Schafe geh'n*

No. 21 RECITATIVO ACCOMPAGNATO (SOPRANO I): *Und alle, die ihn seh'n*

No. 22 CORO: *Er trauete Gott*

No. 23 RECITATIVO ACCOMPAGNATO (SOPRANO II): *Die Schmach bricht ihm sein Herz*
ARIA (SOPRANO II): *Schau hin und sieh!*

No. 24 RECITATIVO ACCOMPANATO (SOPRANO I): *Er ist dahin aus dem Lande der Lebenden*
ARIA (SOPRANO I): *Doch du liessest ihn im Grabe nicht*

No. 25 CORO: *Machet das Tor weit*
RECITATIVO: *Zu welchen von den Engeln hat er je gesagt*

No. 26 CORO: *Der Herr gab das Wort*

No. 27 ARIA (SOPRANO I): *Wie lieblich ist der Boten Schritt*

No. 28 CORO: *Ihr Schall ging aus*

No. 29 ARIA (BASS): *Warum entbrennen die Heiden*

No. 30 CORO: *Brecht entzwei die Ketten alle*
RECITATIVO: *Der da wohnet im Himmel*

No. 31 ARIA (TENOR): *Du zerschlägst sie mit dem Eisenszepter*

No. 32 CORO: *Halleluja*

Parte Terza

No. 33 ARIA (SOPRANO I): *Ich weiss, dass mein Erlöser lebet*

No. 34 CORO
CORO PRIMO: *Wie durch Einen der Tod*
CORO SECONDO: *. . . so kam durch Einen die Auferstehung*
CORO TERZO: *Denn wie durch Adam alle sterben*
CORO QUARTO: *. . . also wird, wer starb*

No. 35 RECITATIVO ACCOMPAGNATO (BASS): *Merkt auf!*
ARIA (BASS): *Sie schallt, die Posaun'*
RECITATIVO: *Dann wird erfüllt*

No. 36 DUETTO (SOPRANO II, TENOR): *O Tod, wo ist dein Pfeil?*

No. 37 CORO: *Doch Dank sei Dir Gott*
RECITATIVO ACCOMPAGNATO: *Wenn Gott ist für uns*

No. 38 CORO: *Würdig ist das Lamm*
CORO ULTIMO: *Amen*

Kendra Colton, *soprano;* Sally Anne Russell, *mezzo-soprano*
Alan Bennett, *tenor;* Sanford Sylvan, *baritone*

The Carmel Bach Festival chorus, chorale and orchestra
Bruno Weil, *conductor*
Bruce Lamott, *chorale director*

The 65th Anniversary Season Main Concert Series is made possible through a generous grant from the E. Nakamichi Foundation.

These concerts are underwritten in part through the generosity of Mr. and Mrs. William Doolittle.

Mozart was born too late to have known either Bach or Handel, but he was nonetheless influenced by both Baroque masters in important ways. The connecting link was a remarkable Austrian diplomat named Gottfried van Swieten. Opinionated and arrogant, yet discerning and intelligent, van Swieten helped inspire the Viennese classical composers of his day with a desire to both venerate and emulate the German Baroque masters. It was at his urging that Mozart made the arrangement of Handel's *Messiah* heard in this concert.

Dutch by birth, Baron van Swieten grew up in Viennese high society after his father became personal physician to the Austrian empress, Maria Theresa. An amateur musician and composer as well as musical patron, van Swieten traveled extensively throughout Europe on his diplomatic postings, including Britain (in 1769), where he no doubt encountered Handel's music. He spent several years as Austrian emissary to the Prussian court of Frederick the Great in Berlin — a hotbed, as it were, of admiration for the late J.S. Bach. There he became acquainted with the court musician and composer Johann Philipp Kirnberger, who had been Bach's pupil, and encountered the music of Bach's son Carl Philipp Emanuel, who had been employed there. Perhaps through their influence, he became quite enamored of "old" music, not only the elder Bach's, but Handel's as well.

Van Swieten eventually returned to Vienna to become Prefect of the Imperial Library of Emperor Joseph II, as well as President of the Court Commission on Education and Censorship. He brought with him armfuls of music by the two old masters, and became an enthusiastic champion of their works, which had previously been almost unknown in the city. Among the many Viennese composers who came under the Baron's influence were Mozart, Haydn, and eventually Beethoven, who dedicated his First Symphony to him.

It was at the private musical gatherings van Swieten hosted on Sundays in his rooms at the Imperial Library that he exerted his primary influence. Mozart began attending these events in 1782, and immediately came under the thrall of the older music he encountered there. It was for these gatherings that Mozart made his string arrangements of fugues from Bach's *Well-Tempered Clavier*. Van Swieten's eye-opening influence was to have a marked effect on Mozart's own compositional style, as his biographer Ivor Keys has remarked:

> In Bach and Handel, Mozart confronted a contrapuntal style in all its living splendor and power, beside which the remnants of the contrapuntal tradition in contemporary "learned" music must have suddenly seemed dry bones. To integrate the living force of "baroque" counterpoint into his own style was not only a compositional necessity for Mozart; it was an essential stage in the history of music. *[For more on this subject, see the notes for the Tuesday harpsichord recital, as well as for Mozart's* "Jupiter Symphony" *on the Friday concert.]*

The influential and enterprising van Swieten organized a group of wealthy patrons to sponsor private performances of oratorios in their homes. In the late 1780's he commissioned Mozart to make arrangements of several Handel works for these concerts, including *Acis and Galatea*, *Messiah*, the *Ode for St. Cecilia's Day*, and *Alexander's Feast*. (Later concerts would present the premieres of Haydn's great oratorios as well.)

To properly appreciate Mozart's approach to performing Handel, we must remove the eyeglasses through which we tend to view the issue of "historically informed" performance of Baroque music. No such perspective existed in Mozart's day (nor did it in fact until the early 20th century). Mozart's version of *Messiah* is his own personal interpretation based on the tastes and practices of his own time and should be judged as such. A huge stylistic change had taken place during the generations that separate Handel (born in 1685) from Mozart (born in 1756).

A particular concern of Mozart was achieving variety of orchestra color. The esthetics of his day tended to view Baroque orchestration as dull and dry. To remedy the situation, Mozart made liberal use of woodwinds — flutes, oboes, clarinets, bassoons, and French horns. A noticeable example is his version of the chorus "All We Like Sheep" *(Wie Schafe geh'n)*, where the wandering flock is suggested by a new jostling woodwind figure in eighth notes. A pair of obbligato violas adds contrapuntal warmth to the duet "O Death, Where Is Thy Sting?" *(O Tod, wo ist dein Pfeil?)*. To reinforce the choruses, Mozart added a trio of trombones to double the three lowest parts: alto tenor, and bass.

Although it was common to make extensive cuts in older oratorios at the time, Mozart made only a few, eliminating the chorus "Let All the Angels of God," the aria "Thou Art Gone Up On High," and the middle section of the aria "The Trumpet Shall Sound" *(Sie schallt, die Posaun')*. For the latter, he substituted the mellower French horn for Handel's high trumpet part, since the Baroque technique of playing in this high "clarino" register had become extinct. Another Baroque practice that had died out by this time was the unaccompanied cadenza near the end of an aria, with the orchestra resting briefly so that the soloist could improvise a final ornamental flourish. Mozart wrote continuous accompaniments for these moments, to be played through in steady meter. He added only one short bit of his own composition, replacing the aria "If God be For Us" with a dramatic new recitative, *Wenn Gott ist für uns*, which may remind some listeners of the music he would later give Pamina in *The Magic Flute*.

Perhaps based on the soloists he had to work with (who included his sister-in-law Aloysia Lang, née Weber) Mozart changed the solo assignments for several arias. The alto aria "But Who May Abide" is assigned to the bass as *Doch wer mag ertragen*. The soprano's "Rejoice Greatly, O Daughter of Zion" becomes the tenor aria *Erwach' zu Liedern der Wonne*. Conversely, in Part II a number of tenor pieces are given to the soprano, including "Behold and See" *(Schau hin und sieh!)*.

All this tampering may seem disrespectful for a work that has now become so revered that thousands gather annually for mass sing-alongs. Yet Mozart's early biographer Xaver Niemetschek, writing in 1808, helps put the matter in its historical context: "Baron von Swieten... a true lover of music and full of feeling for the austere song of the exalted Handel... employed the talents of our Mozart, who knew how to give new life to Handel's noble inspirations by means of the warmth of his own feeling, and through the magic of his own instrumental style to make them enjoyable for our age."

Two hundred years later, we have trained our ears to appreciate Baroque music in its original form, rather than in updated arrangements. But Mozart's reinterpretation of this now familiar masterpiece gives us a remarkable glimpse backward to a time when audiences whose ears were differently attuned nonetheless learned to love the "old" music of Handel in their own way.

— *Kip Cranna*

Wednesday Mission Concerts

JULY 17, 24 AND 31, 8:00 PM, CARMEL MISSION BASILICA
RIO ROAD, CARMEL

This concert will be delay broadcast on KUSP-FM 88.9 on Wednesday, August 28, 2002 at 7:00 pm

Sing Joyfully Unto God

The Festival Chorale, Bruce Lamott, *choral director and conductor*
Members of the Festival Orchestra

I. Sing Joyfully Unto God — William Byrd (*1543 – 1623*)

Ave verum corpus (Hail, true body)
Nunc dimittis (Now let Thy servant depart), from *The Great Service*
— in memoriam 9/11/01

II. Dixit Dominus — George Frideric Handel (*1686 – 1759*)

CHORUS: *Dixit Dominus* (The Lord said to my lord)
SOLO (ALTO): *Virgam virtutis tuae* (Your mighty scepter)
SOLO (SOPRANO): *Tecum principium* (Thy people shall be willing)
CHORUS: *Juravit Dominus* (The Lord hath sworn)
CHORUS: *Tu es sacerdos* (Thou art a priest)
SOLI AND CHORUS: *Dominus a dextris tuis* (The Lord at thy right hand)
CHORUS: *Judicabit in nationibus* (He shall judge among the heathen)
SOLI AND CHORUS: *De torrente in via bibet* (He shall drink of the brook in the way)
CHORUS: *Gloria Patri* (Glory be to the Father)

Catherine McCord Larsen, Diane Thomas, *sopranos;* Linda Liebschutz, *mezzo-soprano;*
Scott Whitaker, *tenor;* Paul Grindlay, *bass-baritone*

III. Organ Concerto in F Major, HWV 295 ("The Cuckoo and the Nightingale") — Handel

Larghetto
Allegro
Organo solo: Andante-Allegro
Larghetto
Allegro

Andrew Arthur, *organ*

IV. Cantata BWV 79 for the Reformation Festival — Johann Sebastian Bach (*1685 – 1750*)

Gott, der Herr, ist Sonn' und Schild
(God, the Lord, is Sun and Shield)

CHORUS: *Gott, der Herr, ist Sonn' und Schild*
ARIA (ALTO): *Gott ist unser Sonn'und Schild!*
CHORALE: *Nun danket alle Gott* (Now thank we all our God)
RECITATIVE (BASS): *Gott Lob! Wir wissen den rechten Weg zur Seligkeit* (Praise God! We know the way)
DUET (SOPRANO, BASS): *Gott, ach Gott, verlass die Deinen* (O God, never forsake Thy people)
CHORUS: *Erhalt uns in der Wahrheit* (Sustain us in Thy truth)

Marie Hodgson,*soprano;* Foster Sommerlad, *countertenor;* David Farwig, *baritone*

The 65th Anniversary Season Main Concert Series is made possible through a generous grant from the E. Nakamichi Foundation.

All 65th Anniversary Season Wednesday Night Main Concerts at The Mission are sponsored by Stahl Motor Company

These concerts are underwritten in part through the generosity of Dr. and Mrs. Arnold Gazarian.

In a year overwhelmed by the tragic consequences of religious intolerance, it is fitting to celebrate three composers whose religious pragmatism transcended dogma with music. William Byrd held tenaciously to his Catholic beliefs — even as a gentleman of Elizabeth's Chapel Royal — while producing the first great corpus of Anglican liturgical music. Handel, born a Saxon Lutheran, provided sumptuous liturgical music to Roman Catholic prelates before his English migration and Anglican conversion. Bach, too, found himself a Lutheran in service to a Calvinist court (Prince Leopold in Cöthen), and to a pragmatically Catholic Elector, an association that produced much of his *B Minor Mass*.

I. Motets of William Byrd

In a "parallel universe" to the Lutheran Reformation and its musical lineage from Praetorius to Bach, the Anglican Reformation from Byrd to Handel developed a unique musical heritage which — like its theology — lies close to its Roman Catholic roots. Before the artistic assault of the Calvinist Roundheads, Anglican church music blossomed in the same beds as that of Catholicism, both tended by the master gardener, William Byrd. The selections this evening contrast two of Byrd's "public" Anglican works with the privacy of his Catholic faith. "Sing Joyfully," one of his most popular motets, reflecting the exuberant and exacting text-setting of the madrigal, a genre at which Byrd also excelled. *Ave verum corpus* goes to the heart of Catholic theology, the doctrine of transubstantiation, one of the most heated disputes of the Reformation. Its ethereal harmonies climax in the rising entreaty "O sweet, O pure, O Jesus Son of Mary, have mercy on me," mirroring the elevation of the host, turned mystically into the body of Christ during the sacrament of the Eucharist. Byrd's largest single composition, the *Great Service* of 1605, richly scored for two five-part choirs, follows in the tradition of his teacher Thomas Tallis, giving Anglicanism its first full-scale masterpiece. It is appropriate that we dedicate our performance of this work, which transcends the religious turmoil of its creation, to those who have lost their lives to religious intolerance this past year.

— Bruce Lamott

II. Dixit Dominus

The noted Handel scholar Winton Dean, discussing the young composer's first visit to Italy (1707-1710, during his early 20's), writes, "He arrived in Italy a gifted but crude composer with an uncertain command of form, and left it a polished and fully equipped artist." The visit brought him into contact with men like Corelli, Scarlatti, Vivaldi, and others whose music had a decisive influence on his development. Much of his time was spent in Rome, where his patrons included Cardinal Carlo Colonna, an important supporter of the Carmelite order there. Handel's lengthy setting of the Vesper psalm *Dixit Dominus* (Psalm 109) was completed in Rome in April of 1707, possibly as part of a complete set of Vespers for the Feast of the Madonna del Carmine (Our Lady of Mount Carmel). The work brims over with youthful excess. Like a 22-year-old German handed the keys to an Italian sports car, Handel put the Roman choristers of Cardinal Colonna through daredevil tests of agility, range, and intricacy. There is bravado to be found in the text (Psalm 110) as well as the music: "He judges nations, heaping up corpses, he breaks heads over the whole wide world, he drinks from a stream as he goes, and therefore he holds his head high." Torrential fugue subjects, rhetorical exclamations, and precipitous vocal leaps must have delighted an audience disposed to theological theatricality.

The final movement, the "Doxology" ("Glory be to the Father," etc.) features the remarkable use (for Handel) of a *cantus firmus* — a plainchant melody in long, slow notes — based on a psalm tone but oddly reminiscent of the Lutheran chorale melody *Wachet auf* ("Sleepers, Awake"). The tune appears on the words *Sicut erat in principio* ("As it was in the beginning"). The chorus ends with a majestic fugue whose extended vocal range and leaping melodic lines reflect Italian instrumental writing.

— Bruce Lamott

III. Organ Concerto, "The Cuckoo and the Nightingale"

Growing up in the midst of the finest organ-builders and players in Saxony, where he was organist of the Halle Cathedral in his late teens, Handel must have felt some nostalgia for his youth when he encountered the more modest instruments of England. The English organ was a relatively small affair, with limited tonal resources; in fact, the only organ in London with a pedal board in his time was at St. Paul's Cathedral. His organ concertos are a world apart from the complex toccatas, fantasias, and fugues of his German contemporaries, serving up *galant* entertainment rather than rhetorical discourse. They often first appeared as entr'actes in his oratorios, played by the composer himself. The F Major Concerto, HWV 295, was first performed at the premiere of *Israel in Egypt*, on April 4, 1739. He based the first and last movements of a previously written trio sonata, reflecting their congenial origins in chamber music as well as his penchant for recycling pre-existent works. The most distinctive feature of this work is the bird-call motives of the second movement, earning it the nickname "The Cuckoo and the Nightingale."

— Bruce Lamott

IV. Cantata BWV 79, *Gott, der Herr, ist Sonn' und Schild*

Much of the Lutheran church year mirrored that of the Roman church. This was all part of a conscious ordering of worship, maintaining and cultivating faith through systematic coverage of doctrine and the essential events of Christ's life. The ordering of time contributed both to the sense of God's eternal unchanging nature, summed up in the cyclic elements of

worship, but also to the necessary linear progress of humankind toward salvation. Music was the ideal art form to encapsulate both senses of time.

Some events in the church year were specific to Lutheranism, as if to show its own localized contribution to salvation within the eternal scheme. No event in Leipzig was more important in this respect than the Reformation Festival held on 31 October each year, commemorating Luther's instigation of the Reformation on that date in 1517, when he nailed his ninety-five theses against the sale of indulgences on the church door in Wittenberg. Cantata 79, first performed in 1725 and repeated several times thereafter, is undoubtedly one of Bach's most impressive achievements in the realm of music for the Reformation. The opening chorus alludes to God's protection to those who live in righteousness, the hammering in the timpani doubtlessly alluding to Luther's defiant act in 1517: to him the Godly life comes from faith and not from mechanical adherence to the rules of an earthly church.

As the third movement proves in retrospect, the hammering motive also alludes to the great Lutheran hymn *"Nun danket alle Gott"* ("Now thank we all our God"). While the opening movement presents the text (derived from Psalm 84) in an impressive full-dress version complete with trumpets and timpani, the second movement presents another version of the same text in a lighter, dance-like style, thus depicting the joy that comes from God's protection. It is in the third movement that the melody and text of *"Nun danket"* is revealed, accompanied by the same figuration (including the hammering timpani) of the first movement; the three movements thus together form a triptych representing confidence, joy and thanks.

The remaining three movements look to the future, calling for God's continued mercy and protection. Most striking is the duet for soprano and bass accompanied by a vigorous obbligato for unison violins. Here the repeated notes first presented in the opening movement are transformed into octave leaps and groups of repeated eighths. The movement exudes an almost military confidence in the face of untold enemies, and much of the writing is a genuine quartet of four equal lines of music interlocking in an actualization of effortless power.

— John Butt

THURSDAY MAIN CONCERTS

JULY 18 AND AUGUST 1, 8:00 PM, SISTER CARLOTTA PERFORMING ARTS CENTER
JULY 25, 8:00 PM, CHAPEL, SANTA CATALINA SCHOOL, MONTEREY

This concert will be delay broadcast on KUSP-FM 88.9 on Thursday, August 29, 2002 at 7:00 pm

Elizabeth Wallfisch, *concertmaster*

I. Concerto in D Major for Four Violins, Op. 3, No. 1 from *L'Estro armonico* — **Antonio Vivaldi** *1678 – 1741*

Allegro
Largo e spiccato
Allegro

II. Suite in B Minor for Flute and Strings, BWV 1067 — **Johann Sebastian Bach** *1685 – 1750*

Ouverture
Rondeau
Sarabande
Bourrée I—Bourrée II
Polonaise
Menuet
Badinerie

Kim Reighley, *flute*

III. Concerto in A Minor, Op. 3, No. 6, from *L'Estro armonico* — **Vivaldi**

Allegro
Largo
Presto

INTERMISSION

IV. Concerto in A Minor for Flute, Violin and Harpsichord, BWV 1044 — **J.S. Bach**

Allegro
Adagio ma non tanto e dolce
Tempo di Alla breve

Elizabeth Wallfisch, *violin*; Kim Reighley, *flute*; Yuko Tanaka, *harpsichord*

V. Concerto in F Major for Four Violins, Op. 3, No. 7, from *L'Estro armonico* — **Vivaldi**

Andante
Allegro
Adagio
Allegro

VI. Concerto in A Minor for Violin, BWV 1041 — **J.S. Bach**

(Allegro)
Andante
Allegro assai

Cynthia Roberts, Elizabeth Field, Alicia Yang,
Catherine Emes, Rachel Evans, Barbara Downie, *violins*

The 65th Anniversary Season Main Concert Series is made possible through a generous grant from the E. Nakamichi Foundation.

These concerts are underwritten in part through the generosity of Susan Watts DuCoeur.

I. Concerto in D Major for Four Violins

Antonio Vivaldi was bold enough to style himself "Maestro de' Concerti" at the Ospedale della Pietà (the Venetian girls' orphanage whose music he directed for much of his career) some years before that was actually his title. In actual fact the title meant something rather like "director of musical ensembles," but it is hard now not to read it as "Master of Concertos." Vivaldi wrote (and wrote well) in most of the genres available to a musician in his time and place, but it's the vast, endlessly inventive series of concertos that most impressed his contemporaries.

L'Estro armonico (the collection's title means something like "harmonic inspiration") was Vivaldi's first published set of concertos, and the one that secured his international fame. The pieces were admired all over Europe, and the new concerto model they introduced was imitated almost at once. (Bach transcribed five of the twelve — though not, as it happens, any of the three on this program — for solo keyboard, and a sixth for four keyboards and strings.) In 1711, when Vivaldi's collection was issued, solo concertos were almost unheard of; ten years later they were already everywhere.

The D-major Concerto, Op. 3 No. 1, might well have been chosen to lead off the opus for its combination of brilliance and novelty. The first movement, especially, is marvelous, with its scampering soloists constantly taking the lead in turn. (And given that Vivaldi is reproached today for relying too much on sequences — melodic patterns repeated at various pitch levels — it's a joy to see him turning the reproach on its head in this, the first movement of his first published concerto, where the whole fun of the *ritornello* (orchestral opening refrain) is that the sequences are so impossibly long.) This piece isn't set up on the Corellian model (see the notes below for item V. on this concert), but in the three-movement form (fast, slow, fast) that was about to become the standard concerto design, with an arresting slow movement framed by a jagged ritornello, and a lilting finale.

II. Suite in B Minor for Flute and Strings

The Suite in B Minor has traditionally been assigned to Bach's Köthen years 1717-23, but both the sources and the style of the music suggest that it was composed in the mid-Leipzig years. Some of the movements show traces of an earlier version, perhaps in a different key with a different solo instrument, and certain features — the solo flute, a popular royal instrument, and the inclusion of a Polonaise — have led at least one commentator to affirm that the work in its present state was compiled in honor of Augustus II, Elector of Saxony and King of Poland; Bach was, after all, made an honorary Kapellmeister at the Dresden court in 1736.

Nowhere else in his four suites did Bach achieve such a subtle blend of styles and genres: the opening movement combines the traditional French overture with the Italianate concerto idiom. The dance movements achieve the necessary lightness and grace required of practical dance music without ever forsaking musical quality. Indeed it is a particular feature of Bach's genius that he managed to achieve such simple and inevitable movements with the most complex of musical language: the graceful *Sarabande* employs a strict canon between soprano and bass lines; the melody of the *Polonaise* forms the bass line of the *Double*. Even the *Badinerie* (literally, "teasing"), the nearest Bach ever came to composing a musical soufflé, has a complex texture and a subtle phrasing; every note plays its part in the sophisticated motivic argument.

III. Concerto in A Minor

The four solo concertos in Vivaldi's *L'Estro armonico* are all on his new, non-Correlli-style model that was to make such a stir. The outer fast movements are each built on a ritornello with a striking opening motive; the whole ritornello is played by the whole band at the opening and the end, and abbreviated versions (sometimes just a bar or two) punctuate the rest of the movement, in different keys, between excursions by the soloist, who launches off in a different direction each time.

The A-Minor Concerto, Op. 3 No. 6, is among other things an old pedagogical favorite; there can be few violinists under the age of sixty who haven't tackled it sometime in their youth. It's an ideal first "real" concerto, because the technical demands are fairly modest, while the musical demands — the tricks of the soloist's trade, if you like — grow as the player's ability to meet them does. It is not difficult to imagine Vivaldi giving this concerto to a young pupil at the Ospedale della Pietà, but neither is it hard to imagine him delighting in playing it himself. The outer movements are full of dramatic opportunities, while the slow movement, minimally accompanied, is a still, ruminative aria on which a virtuoso improviser might express his — or her — fantasy in the highest degree.

IV. Concerto in A Minor for Flute, Violin and Harpsichord

In the "Triple Concerto" BWV 1044, Bach returned to the scoring he had daringly employed in the Fifth Brandenburg Concerto: a solo group comprising violin, flute and harpsichord. As before, the harpsichord often dominates the texture, although this clearly derives from the origins of all three movements as solo keyboard pieces: the outer movements derive from harpsichord Prelude and Fugue, BWV 894, while the middle movement is related to the slow movement of the Third Organ Sonata, BWV 527. Bach builds a full-scale concerto around these existing pieces, expanding the texture both outward (with extra sections to render the piece on a much grander scale) and inward (by adding the two extra soloists and string orchestra).

The added instruments hardly sound redundant: indeed they add a range of character that is rare in Bach's music, balancing the manic intensity of the harpsichord part with a particularly witty form of shading, often based on *pizzicato*. The strings also provide a solemn introduction to the third movement, offsetting the busy keyboard fugue with a skeletal version of the same music that seems to allude to an archaic musical style. The original trio texture of the central movement is amplified with a fourth voice in faster note values that entirely transforms the character toward a lighter quartet idiom.

All in all this is a curious work within Bach's concerto repertory. Its variety of texture and orchestration is unusual, giving the entire piece a light, wry character that is almost more in the style of the younger, *galant* generation. Given that it is well known that Bach sons frequently played his harpsichord concertos, it may well be that one of them had a hand in providing the finishing touches to this concerto.

V. Concerto in F Major for Four Violins

L'Estro armonico divides neatly into three concertos each for one, two, and four violins. The four-violin ones are in some ways the most captivating to modern ears, with their mobile, ever-shifting textures. But they are actually the most old-fashioned pieces in the collection, built largely after the model of Arcangelo Corelli's Op. 6 concertos — lots of little movements, deftly contrasted and strung together in a way meant to please, but not to be specially dramatic. (Corelli's concertos were published posthumously, actually after Vivaldi's Op. 3, but by then some of the pieces were almost certainly decades old, and well known.) The F-Major Concerto, Op. 3 No. 7, might almost be by Corelli (from the opening Andante, built on a characteristic Corellian gesture, right through to the short, sweet minuet that rounds the piece off), were it not for the occasional intricate trading-off among the four soloists.

VI. Concerto in A Minor for Violin

Bach was well acquainted with many of the concertos of Antonio Vivaldi, particularly those of *L'Estro armonico*. It contains two concertos in A Minor (one of them featured earlier on this program) that are notable for their clarity and incisiveness. Bach undoubtedly sought something of this quality when he wrote his own A Minor Concerto (probably soon after taking over the Leipzig *Collegium Musicum* in 1729). Although he probably did not adhere as rigidly to stylistic and affective associations for certain keys as some scholars would like to believe, the key of A Minor is particularly suited to the violin and its performance style since all four open strings correspond to important notes in the scale and its relative of C Major.

The first movement shows Bach's obvious debt to the *ritornello* form of the Vivaldian concerto. As one of Bach's most refined concerto movements, the sections seem to succeed one another and return with an effortlessness that never descends into the routine. What is equally striking is Bach's insight into the sonority of the solo violin and accompanying strings. Solo and accompaniment are beautifully balanced with one growing out of, and complementing, the other. To refer to the two contradictory etymologies for the word "concerto" — to agree, and to dispute — this concerto uses the forces normally associated with disputation (solo versus orchestra) to present a particularly "agreeable" dialogue.

The second movement follows a scheme that Bach seems to have associated particularly with violin concertos since it is evident both in the E Major Concerto and in that in D Minor (usually played as a harpsichord concerto). This is the *ostinato* principle, where a melodic fragment is played at the outset and repeated many times in the course of the movement (usually in the bass instruments); it creates something of a mesmerizing effect, and the movement is perhaps more of a "state" than a sequence of events. The violin carries a strongly profiled melodic line that, in some ways, is an accompaniment to the *ostinato* rather than vice versa, a virtuoso presence rather than a single, lyrical soloist.

The concerto concludes with a lively dance-like movement — perhaps Bach's most animated and carefree movement in the minor mode. It is somewhat reminiscent of the rondo form that concludes the E Major Concerto, but it is, in fact, a rather more sophisticated affair with the *ritornello* returning in different keys and forms. Although it seldom falls into the regular phrasing of an actual dance, every measure has the characteristic swing of a *gigue*.

— Bach program notes by John Butt
— Vivaldi notes by Michelle Dulak

Friday Main Concerts

JULY 19, 26 AND AUGUST 2, 8:00 PM, SISTER CARLOTTA PERFORMING ARTS CENTER
SANTA CATALINA SCHOOL, MONTEREY

This concert will be delay broadcast on KUSP-FM 88.9 on Friday, August 30, 2002 at 7:00 pm

Festival Orchestra
Bruno Weil, *conductor*

I. Sinfonia No. 4 in A Major, Wq. 182 — **Carl Philipp Emanuel Bach** *1714 – 1788*

Allegro, ma non troppo
Largo ed innocentemente
Allegro assai

II. Symphony No. 83 in G Minor, "La Poule" (The Hen) — **Franz Joseph Haydn** *1732 – 1809*

Allegro spiritoso
Andante
Menuet: Allegretto
Finale: Vivace

INTERMISSION

III. Symphony No. 41 in C Major, "Jupiter" — **Wolfgang Amadeus Mozart** *1756 – 1791*

Allegro vivace
Andante cantabile
Menueto: Allegretto
Molto allegro

The 65th Anniversary Season Main Concert Series is made possible through a generous grant from the E. Nakamichi Foundation.

All 65th Anniversary Season Friday Night Main Concerts are sponsored by Tickle Pink Inn

These concerts are underwritten in part through the generosity of Mr. and Mrs. Paul Rembert.

I. Sinfonia No. 4 in A Major

After almost 30 years as harpsichordist at the court of Prussia's King Frederick the Great in Berlin, C.P.E. Bach applied to become Telemann's successor in Hamburg. He had grown dissatisfied with what he viewed as the king's antiquated taste, which favored lesser composers like Quantz, Benda, Graun and Agricola over his own more adventurous style. The move to Hamburg (in 1768), where he became music director of the five principal churches, was a liberating experience, allowing him to compose without bending to the king's tastes. He associated with German literary figures whose influence can be found in the "*Sturm und Drang*" (Storm and Stress) elements that entered his music in the 1770's. A highly individualistic style characterized by drastic mood changes became a part of his musical vocabulary.

The six "Hamburg Symphonies" for strings were commissioned by Baron van Swieten (whose influence is a main focus of this year's Festival), and rank among the most exciting and difficult pieces of their type. They are characterized by a constant variation of emotions through the extreme contrast in the arrangement of musical material. Contemporaries of C.P.E. Bach found them original and daring in the manner in which they broke away from established forms, constantly deceiving the listener's expectations. Each movement brings thoughts and elements that had never been before expressed in this manner, making this Bach the true avant-garde composer of his generation.

The *A Major Sinfonia* displays these qualities from the outset, with impulsive motives interrupting themselves abruptly to go charging off in another direction. The Largo has rhetorical, almost recitative-like quality, while the final Allegro assai, though more conventional, is still full of cheeky impertinence.

— Kip Cranna

II. Symphony No. 83, "The Hen"

Even though Haydn himself worked in isolation during his years with his Esterházy patrons, his music had circulated widely, even reaching America. Most particularly there was a Haydn vogue in Paris. Throughout the 1780's Haydn was in correspondence with patrons, publishers, and concert managers there, and in 1784 or 1785 his French admirers commissioned some new music from him.

The initiative came from an educated connoisseur and patron, then in his late twenties, Claude-Francois-Marie Rigoley, Count d'Ogny. The Count was deeply involved in the affairs of a Masonic concert series in Paris, *Le Concert de la Loge Olympique*, and it was for this organization and its fine and large Paris orchestra (forty violins, ten basses!), and its conductor, the glamorous mulatto composer and violinist from Guadeloupe, Joseph Boulogne, that Haydn wrote the symphonies that now bear the numbers 82-87.

Symphony No. 83 has come down to us as *"La Poule"* (The Hen) because of the clucking oboe that accompanies part of the opening movement's second subject. This movement (Allegro spiritoso) is dominated by a rather grim opening melody, fashioned in such a way that Haydn later could use it contrapuntally. The slow movement (Andante) is a most lively and poetic piece that uses varied dynamics and surprise repeated notes most effectively. The bucolic Menuet is followed by a racy Vivace in 12/8 meter, but this happy and unconcerned theme acquires tiger's claws in the development section.

— Michael Steinberg

III. Symphony No. 41 in C Major, *"Jupiter"*

Mozart completed the *Jupiter* Symphony, about whose early performance history nothing certain is known, on August 10, 1788. The name is not Mozart's, but it is old, and was perhaps the brainchild of Johann Peter Salomon, the German-born impresario most famous for having twice enticed Haydn to London. The British publisher Vincent Novello visited Mozart's widow and son in 1829 and reported, "Mozart's son said he considered the Finale to his father's Sinfonia in C — which Salomon christened the *'Jupiter'* — to be the highest triumph of Instrumental Composition, and I agree with him."

The opening gestures of the symphony, with their orderly contrasts and symmetries, are more formal, indeed more formulaic, than anything else in the last three symphonies. But whatever Mozart touches becomes personal utterance. After an impressive drawing up to a halt, the opening music reappears; but what was assertive before is now quiet and enriched by softly radiant commentary from the flute and the oboe.

Another cadence of extreme formality, and a new theme appears. This, too, being full of gentle, unobtrusive complexities such as the imitation in the bass of the violin melody or the deft addition to the texture of bassoon and flute, is not so innocent as at first it seems. One tune in this movement is catchier than the rest, more singable, and for good reason: Mozart is quoting one of his own arias, *Un bacio di mano* ("A Hand-Kiss"), K 541, written a couple of months earlier for Francesco Albertarelli, his first Viennese Don Giovanni, to insert in Anfossi's opera *Le gelosie fortunate*.

When he comes to his Andante — the strings are muted now — Mozart becomes more overtly personal, writing music saturated in pathos and offering one rhythmic surprise after another. The destiny of the thirty-second-note serpents that the violins append to the first theme when the basses initially take it over is especially wondrous. The coda, which adds miracles at a point when we can hardly believe more miracles are possible, was an

afterthought appended by Mozart on an extra leaf. Haydn, wishing to set an unobtrusive memorial for his beloved friend, alluded to this deeply touching movement in the Adagio of his own *Symphony No. 98 in B-Flat*.

The Minuet, aside from having the proper meter and speed, is not particularly minuet-like, but is wonderful in a quiet way; here is music that constantly blossoms into *richesses* that Mozart carefully leads us not to expect. The trio is, for the most part, an enchanting dialogue of ever so slightly coquettish strings and winds so soberly reticent that they seem able to do no more than make little cadences. There is one *forte* outburst lasting just a few seconds: here the orchestra sounds a new and brief phrase of striking profile. It demands attention, and, although just then it seems to pass without consequence, we shall soon discover why.

That happens the movement the finale begins. Here Mozart picks up the four-note idea that had made such a startlingly forceful appearing in the trio. When first we heard it, it was on an odd harmonic slant; now it is set firmly in C major. This idea is in fact part of the common stock of the 18th-century vocabulary, and as Mozart is quick to remind us, it lends itself to contrapuntal elaboration.

The music moves at a tempo swifter than any we have yet heard in this symphony. All the themes in this finale are short: they are material to work with more than objects presented for the sake of their intrinsic charm, and Mozart whirls them by us with a fierce energy that is rooted in his dazzling polyphony. Especially when the development gets going, the expressive intensity generated by that energy is exhilarating, shocking, uplifting all at once.

Six years earlier, in 1782, Mozart had come to know the music of J.S. Bach through his acquaintance with the Viennese diplomat and patron, Baron von Swieten. [See the notes for the Tuesday concert.] Having begun his studies, at van Swieten's instigation, by transcribing and imitating Bach's music, Mozart has by now (1788) achieved a complete and easy integration of Baroque polyphony with the *gallant* language that was his most direct inheritance, and which he had in fact learned at the knee of Sebastian Bach's youngest son, Johann Christian, during his youthful sojourn in London. In his exuberantly energetic coda, Mozart unfurls a dazzling glory of polyphony to cap, in one of music's truly sublime pages, a movement that is one of the most splendid manifestations of that rich gathering-in we call the Classical Style.

— *Michael Steinberg*

TWILIGHT CONCERT NO. 1

JULY 17, 5:30 PM, CHURCH IN THE FOREST
STEVENSON SCHOOL, PEBBLE BEACH

This concert will be delay broadcast on KUSP-FM 88.9 on Thursday, July 25, 2002 at 10:00 am

Love Letters from the 18th Century

Kirsten Blase, *soprano*
Andrew Arthur, *organ, harpsichord, piano*

I. If Music be the Food of Love — **Henry Purcell** *1659 – 1695*
The Plaint (from *The Fairy Queen*)
Sweeter than Roses

II. Four Songs in Diverse Languages: — **George Frideric Handel** *1685 – 1759*
Sans y penser
AIR EN LANGUE ESPAGNOLE: *Dizente mis Ojos*
CHANSON: *Quand on suit l'amoureuse Loix*
AIR EN LANGUE ALLEMANDE: *Der Mund spricht zwar gezwungen Nein*

What Passion Cannot Music Raise and Quell (from the *Ode for Saint Cecilia's Day*)

Credete al mio dolore (from *Alcina*)

Softly sweet, in Lydian measures (from *Alexander's Feast*)

III. *Ridente la calma*, KV 152 — **Wolfgang Amadeus Mozart** *1756 – 1791*

***Dans un bois solitaire*, KV 308**

***An Chloe*, KV 524**

***Quanti mi siete intorno... Padre, germani, addio!* (from *Idomeneo*)**

***Giunse alfin il momento... Deh vieni, non tardar* (from *Le nozze di Figaro*)**

Cynthia Roberts, *violin*; Allen Whear, *cello*; Richard Kolb, *lute*

The Carmel Bach Festival is most grateful to Joseph Wandke, Bill Rolland, Emily Woudenberg, and the staff of Stevenson School and the Church in the Forest.

Program notes will be available at the concert.

The 65th Anniversary Season Twilight Series is made possible in part through the generosity of Mr. and Mrs. Jeptha Wade.

Pre-concert receptions for Twilight Series audience members are provided courtesy of Robert Louis Stevenson School, 4:30 p.m.

TWILIGHT CONCERT NO. 2

JULY 24 , 5:30 PM, CHURCH IN THE FOREST
STEVENSON SCHOOL, PEBBLE BEACH

This concert will be delay broadcast on KUSP-FM 88.9 on Thursday, August 1, 2002 at 10:00 am

Wolfgang Basch, *trumpet*
and the Festival Wind Soloists

I. Concerto à cinque in D Major for Trumpet, Two Oboes, and Two Bassoons — **Johann Wilhelm Hertel** *1727 – 1789*

Allegro
Cantabile
Plaisanterie-Duetto-Plaisanterie
Menuett-Trio-Menuett

II. Trio Sonata in B Minor for Two Oboes d'Amore and Continuo (after Cantatas BWV 178, 104, 92, and 36) — **Johann Sebastian Bach** *1685 – 1750*

(Andante)
(Allegro Moderato)
(Adagio)
Molto allegro

III. Concerto in D Major for Trumpet, Two Oboes and Basso Continuo — **Georg Philipp Telemann** *1681 – 1767*

Largo
Vivace
Siciliano
Vivace

IV. Sonatina in A Minor for Bassoon and Continuo — **Telemann**

Andante
Allegro
Andante
Presto

V. Suite in D Major for Trumpet, Two Oboes, Two Bassoons and Cembalo — **George Frideric Handel** *1685 – 1759*

Overture
Gigue
Aire
Bourrée
March

Roger Cole, oboe; Neil Tatman, oboe; Jesse Read, bassoon
Britt Hebert, bassoon; Yuko Tanaka, harpsichord

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Program notes will be available at the concert.

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TWILIGHT CONCERT NO. 3

JULY 31 , 5:30 PM, CHURCH IN THE FOREST
STEVENSON SCHOOL, PEBBLE BEACH

This concert will be delay broadcast on KUSP-FM 88.9 on Tuesday, July 15, 2003 at 10:00 am

Solo Cello Suites of Johann Sebastian Bach
1685 – 1750

Douglas McNames, *cello*

I. Suite No I in G Major, BWV 1007
Prélude
Allemande
Courante
Sarabande
Menuett I—Menuett II
Gigue

II. Suite No. II in D Minor, BWV 1008
Prélude
Allemande
Courante
Sarabande
Menuett I—Menuett II
Gigue

III. Suite No. III in C Major, BWV 1009
Prélude
Allemande
Courante
Sarabande
Bourrée I—Bourrée II
Gigue

This concert is dedicated with love to the memory of Katharine Massel.

The Carmel Bach Festival is most grateful to Joseph Wandke, Bill Rolland, Emily Woudenberg, and the staff of Stevenson School and the Church in the Forest.

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Pre-concert receptions for Twilight Series audience members are provided courtesy of Robert Louis Stevenson School, 4:30 p.m.

The G *Major Suite* begins with a prelude that sums up many of the priorities of the entire set: arpeggiation of chord progressions, melodies implicit in several parts of the texture, and a roundedness in which each piece seems to go through a wide range of events and moods but ends on time with almost uncanny precision. Both Allemande and Courante seem to profile a solo, singing, line which is accompanied by a background group of melodies and gestures. Yet we also hear each piece as a single line in which many patterns develop in succession. After the repose of the lyrical Sarabande come a pair of minuets which represent the most fashionable, regal music of the time; in the second minuet we hear the first tonal contrast, with the introduction of the minor mode. The closing Gigue is very much integrated with the playing technique of the cello, playing with the natural gaps caused by the crossing of the strings and with the natural shaping afforded by up and down-bow motion.

The *Prelude* to the *D Minor Suite* is perhaps the most lyrical of the set, along, seemingly endless melody that seems to accompany itself. The Allemande continues in a similar vein but the bowing in pairs of sixteenths gives it a more regular and measured character reminding us of its genealogy as an actual dance. The Courante continues the thread through the suite by taking over the continuous sixteenths of the Allemande but rendering them in a more lively, detached manner. The Sarabande returns us somewhat to the solemn mood of the Prelude, now with the triple time regularized by the classic Sarabande rhythm (where there is often a stress on the second beat of the bar). The two minuets provide a minor-major contrast, the second minuet being one of the most humorous movements in the entire set of six suites. Its major mode and droll string crossings provide tremendous relief from the predominantly minor, conjunct texture of most of the music preceding it. The closing Gigue takes over the leaping ideas but now back in the minor mode and with a mood that is both more lively and more intense.

The Third Suite begins with a C Major scale, as if to present the most fundamental pitch collection in tonal music. Out of this is spun a seemingly limitness sequence of permutations which, in the final gesture of the piece are condensed back into the simple scale, the reservoir of everything we have heard. The Allemande begins in a similar way, but while the opening movement presented the material more or less in continuous even notes, here Bach adds the dimension of rhythmic character: the stylized upbeat of the Allemande and then the elegant dactyls that characterize the remainder of the piece. The Courante begins with another basic grouping fundamental to the being of western music: the arpeggio, which contains the sense and seed of harmony. Harmony is present here as a single line, inferred from our listening of the horizontal movement of the music. While the first two movements presented the primary meter of tonal music — duple or quadruple — it is the Courante that introduces the secondary (and archetypally dance-like) meter of triple time. The Sarabande completes this examination in the fundamentals of Bach's musical world: the implied harmonies of the arpeggios in the Courante now become real chords, sounded vertically and supporting the melody of this, the most noble movement. As if in direct contrast, the Bourrée shows us a lighter type of music, a dance that could well have been danced in Bach's own time and based on a typical short-short-long rhythm (i.e. the opposite of that of the Allemande) and paired with a dance in the minor mode. The closing Gigue continues the lighter vein; yet it seems to sum up many of the patterns and figures we have heard so far in the suite. Toward the end of each matching half comes a particularly rustic section (where the lowest sounding string acts as a rhythmicized drone), a very fashionable effect at the time and one most commonly exploited by Bach's friend and compatriot, Georg Philipp Telemann.

— John Butt

Monday Intermezzo Organ Recital

JULY 15, 22 AND 29, 10:30 AM, CARMEL MISSION BASILICA
RIO ROAD, CARMEL

This concert will be delay broadcast on KUSP-FM 88.9 on Friday, July 18, 2003 at 10:00 am

Intermezzo No. 1

Andrew Arthur, *organ*

I. Prelude and Fugue in A Minor, BWV 543 — **Johann Sebastian Bach** *1685 – 1750*

II. Sonata No. 3 in D Minor, BWV 527 — **J.S. Bach**

III. Fugue in G Minor, K401 [K375e] — **Wolfgang Amadeus Mozart** *1756 – 1791*

IV. Chorale: *Wer nun den lieben Gott lässt walten* — **J.S. Bach**
(He who leaves to God all power)
Chorale Prelude: *Wer nun den lieben Gott lässt walten BWV 690*
Chorale Prelude: *Wer nun den lieben Gott lässt walten BWV 691*
Chorale Prelude: *Wer nun den lieben Gott lässt walten BWV 642* (from *Das Orgelbüchlein*)

V. Toccata and Fugue in D Minor, "Dorian" BWV 538 — **J.S. Bach**

With thanks to Fr. John Griffin, Marie Puccinelli, Ed Soberanes, Cathy Gable and Chris Silveira

The 65th Anniversary Season Intermezzo Series is made possible in part through the generosity of Mr. and Mrs. Don E. Hilburn.

The Monday morning recitals are underwritten in part through the generosity of Mr. Stephen K. Cassidy and Mr. and Mrs. Cyril Yansouni.

I. Prelude and Fugue in A Minor

The *Prelude and Fugue in A Minor* is one of Bach's earliest works in the new-found format by which prelude and fugue are separate, complimentary pieces. Nevertheless, he maintains much of the spontaneity of the earlier fantasia form in which fugal and free elements alternate with one another. The work opens with a typical argument between the two sides of Bach's personality: the virtuoso, improvisatory work of his fingers and the cerebral abstraction of his brain. As the piece progresses, seemingly random fragments of figuration gradually coalesce into a rounded musical argument. The fugue, on the other hand, despite its obvious contrapuntal mastery, seems to go out of its way to cultivate dramatic energy, building to a spectacular climax that outshines even the free spirit of the prelude.

II. Sonata No. 3 in D Minor

Bach compiled his manuscript of the six sonatas for two keyboards and pedal (often termed the "Organ Sonatas" or the "Trio Sonatas") during the late 1720s. According to Forkel's biography (1802), Bach prepared these pieces for his son Friedemann, so they seem to fit into the pedagogic series of keyboard works that began with the *Clavier-Büchlein* designed for Friedemann in 1720. Having acquired a thorough keyboard technique with works such as the Inventions and Sinfonias, and the first book of the *Well-Tempered Clavier,* the organ sonatas would have helped to consolidate Friedemann's organ technique, particularly the coordination of hands and feet. His work on the sonatas presumably paid off, since he acquired his prestigious first post as organist of the Dresden Sophienkirche in 1733 and was subsequently well-known for his virtuosity at the organ.

The sonatas evidence another trend within Bach's compositional development: his eagerness to transfer styles and idioms from one instrument or ensemble to another (particularly keyboard). In the Weimar years he made a practice of transcribing Italian concertos for organ and harpsichord, and he was subsequently to develop the keyboard concerto (with and without orchestra) and the sonata for melody instrument and keyboard obbligato. The organ sonatas continue this trend by transferring the Italianate trio-sonata texture to the organ. In their technical difficulty, intensity of construction and distance from the most common idioms for the instrument, these sonatas may also be considered a corollary to the collected works for unaccompanied violin and violoncello. The *D Minor Sonata* begins with a relatively easy-going, "gallant" movement exploiting a wide range of note-values and melodic gestures; the central movement, reused by Bach in the *A Minor Triple Concerto,* BWV 1044 and later arranged for string trio by Mozart, continues the "modern" galant style in which triplets intermingle with duple divisions of the beat. The triplet motion appears in the final movement too, now transformed into a stunning virtuoso texture that still retains a sense of the lightness that characterizes the entire sonata.

III. Fugue in G Minor

Mozart's relationship to the idea of fugue is a standing puzzle. He could, and did, write brilliant fugal movements in the most up-to-date style throughout his career, both in chamber and in choral music — to say nothing of bringing together fugue and sonata in two movements (the finales of the G-Major Quartet, K. 387, and of the "Jupiter" Symphony — heard on the Friday concert) whose combination of audacity and graceful ease has seldom been matched. But then there are other fugal pieces that all too obviously cost him a great deal of hard work. They are austere, tight, rigidly logical, densely constructed to the point of congestion — impressive music, but not exactly lovable. The best-known is probably the C-Mnor Fugue for two pianos (later transcribed for strings), K. 426. Another is this G-Minor Fugue for organ.

These severe fugues are, of course, the first-fruits of Mozart's sustained encounter with Bach's music, in connection with Baron van Swieten and his circle. On the evidence of his output in 1782-3, Mozart really did make a sustained effort to write fugues "in the style of Bach." The catalog of his works in those two years is littered with fugues. Most of them are fragments, petering out a few bars after the exposition ends. (In fact, the present G-Minor Fugue is technically a "fragment" itself, but only because the last page of the manuscript was lost; the last eight bars were added by the Mozart family's longtime friend Maximilian Stadler so that the piece could be published.) They speak of long labor and much dissatisfaction. The G-Minor Fugue is an ingenious but rather uncomfortable piece, clinging obsessively to its subject (far more than an actual Bach fugue would) and given to wrenching upward harmonic lurches. Never over its long span is it willing to relax even momentarily. Only as it winds down to its conclusion does it approach, wearily, a sort of repose.

— Michelle Dulak

IV. Chorale Preludes

Bach seems to have retained a particular fondness for the chorale *"Wer nur den lieben Gott lässt walten"* throughout his life, writing at least one setting in his early years, one in the *Orgelbüchlein* of the Weimar years, one from the work book for Wilhelm Friedemann in 1720, and one which he prepared in the 1740s for the *"Schübler"* chorales. Certainly the text relates to the central Lutheran precept of faith, which brings God's protection "in all need and sadness." Bach may also have relished the modal ambiguities of the melody which parallel the "joy in sadness" topic of the text. The three earlier settings present three different aspects, relating to each other as if in a variation set. BWV 690 stresses continuity with its string of sixteenth-note figuration divided between the voices (this is

followed by a simple harmonization, as if to show its function as an introduction to a congregational hymn); BWV 691 (clearly an exercise in expressive ornamentation for Bach's eldest son) exploits the more melancholy aspects of text and melody, while BWV 642, suffused with rhythmic motives, suggests more the confidence acquired through faith.

V. Toccata and Fugue in D Minor

During the nineteenth-century the term "toccata" took on the connotations of a supremely virtuoso keyboard piece, often based on the perpetual movement of a memorable motivic pattern. In Bach's time the term had rather wider connotations, sharing many of its characteristics with the genres of *Preludium* and *Fantasia*. Perhaps it still evoked something of the *toccata* as it was first developed in Italy at the time of Frescobaldi: a genre that might share much with others but that was specifically designed to be "touched" as a keyboard piece, and thus something that capitalized on the type of expression and figuration afforded by keyboard performance. The *Toccata in D Minor* (BWV 538) clearly plays on the dramatic connotations of the genre. Much of its effect is achieved through a form of compositional virtuosity, sharing something with the Italian concertos that Bach transcribed for organ during the mid-Weimar years (1713-14). The music is built as a dialogue between the two principal manuals of the organ, chasing one another in sequence or combination. While one manuscript relates that the toccata was prepared in 1732 to celebrate the rebuilding of the organ in the Martinikirche in Kassel, the fugue with its extraordinary and often unorthodox counterpoint might well be an earlier, experimental work (Bach concerned himself more with purity of counterpoint from around 1730 onward). On the other hand, much of its figuration and the dialogue in the closing bars suggests close affinities with the Toccata, so perhaps it might have been associated with this all along.

— Program Notes by John Butt except where otherwise noted

Monday Intermezzo Recital

JULY 15, 22 AND 29, 2:30 PM, ALL SAINTS CHURCH, CARMEL

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, July 20, 2003 at 10:00 am

Intermezzo No. 2

In Memoriam 9/11/2001

" . . . fac ut tecum lugeam, fac ut ardeat cor meum . . ."
"...may I reflect your grief...keep my heart inflamed with love..."

I. Sonata for Violin and Harpsichord in C Minor, BWV 1017 — **Johann Sebastian Bach** *1685 – 1750*

Siciliano
Allegro
Adagio
Allegro

II. Stabat Mater — **Luigi Boccherini** *1743 – 1805*

I. *Stabat mater dolorosa* (The mother stood in sorrow)
II. *Cujus animam gementem* (Whose grieving soul)
III. *Quae moerebat et dolebat* (Who mourned and grieved)
IV. *Ouis est homo qui non fleret?* (Who is the man who would not weep?)
V. *Pro peccatis suae gentis* (For the sins of his people)
VI. *Eja mater, fons amoris* (O mother, font of love)
VII. *Tui nati vulnerati* (Of your wounded Son)
VIII. *Virgo virginum praeclara* (O Virgin, exalted among virgins)
IX. *Fac ut portem Christi mortem* (Grant that I may bear Christ's death)
X. *Fac me plagis vulnerari* (Let me be wounded with his wounds)
XI. *Quando corpus morietur* (When my body is dying)

Kirsten Blase, *soprano;* Cynthia Roberts, *violin*

Emlyn Ngai, *violin;* Elly Winer, *viola*
Allen Whear, *cello;* Joanna Blendulf, *cello*
Andrew Arthur, *harpsichord*

The 65th Anniversary Season Intermezzo Series is made possible in part through the generosity of Mr. and Mrs. Don E. Hilburn.

The Monday afternoon recitals are underwritten in part through the generosity of Katherine and Warren Schlinger.

I. Sonata for Violin and Harpsichord

The "Six sonatas for concerted harpsichord and violin solo" (as they are named in early manuscripts) are a typical example of Bach's tendency to make an exhaustive collection of music in a particular genre. However, if the instrumental collections that Bach compiled during the decade c. 1718-1728 are viewed collectively, they are all unorthodox in terms of instrumentation. Melody instruments tend to be freed of accompanying lines and, conversely, keyboard instruments are progressively emancipated from their subservient function. First there are the unaccompanied works for violin and violoncello (six works each) which forsake the use of any continuo support. Then there are the present sonatas which employ the harpsichord in an *obbligato* — rather than continuo — role. And finally there are the six sonatas for organ, where the keyboard takes over all three lines of the traditional trio-sonata texture.

The *obbligato* role of the harpsichord in all these sonatas is often taken to indicate the crucial place of Bach as the inventor of the duo sonata, in which the keyboard takes an equal place beside the "solo" instrument. As a rule, Bach adapts the traditional texture of the trio sonata (two solo instruments and continuo) by assigning the second solo line to the right-hand of the harpsichord part. However several movements do not conform directly to this pattern. In the *C Minor Sonata* the figuration of the harpsichord part in the beautiful opening *siciliano* is clearly distinguished from the violin melody and in the third movement the two melody lines are beguilingly different in their metrical divisions. The faster, fugal movements are more orthodox in their evenness of texture, although the harpsichord's position of melodic equality is underlined by its taking the lead at the openings. As if to consolidate the heterogeneous textures of the slower movements, the spectacular final movement progressively exploits groupings of three notes crossing the four-note division of the beat; this creates wonderful cross-rhythms between violin and harpsichord which somehow manage to get back into phase at the very last moment.

— *John Butt*

II. Stabat Mater

Luigi Boccherini is best known — not without reason — as an instrumental composer, but he wrote a good quantity of vocal music as well, some of it stunning, all of it expertly designed for the voice (though not always easy). This *Stabat mater* dates from 1781 and was written for the court of Don Luis, Infante of Spain, in whose service Boccherini had been employed since 1770 and whose establishment was at this time in remote Ávila. (The *Stabat Mater*, a medieval Latin poem about the sorrow of Mary at the foot of the cross, was frequently set in cantata style by 18th-century composers.)

Whether the forces Boccherini used were dictated to him by Don Luis, or suggested by his own fancy, or merely what he had at his disposal at the moment will probably never be known. But what he settled on was his own standard string quintet (with two cellos, or a high cello and a bass) and solo soprano.

The result is a strange and wonderful thing, a devotional work in which the singer is practically the sixth voice of an otherwise instrumental sextet. There are places that sound as though we've wandered into one of Boccherini's many cello quintets. Indeed, the two arias *Eja Mater* and *Tui nati vulnerati* — the first with its exquisite, high-flying cello cantilena, the second boisterous and energetic — could be minimally rewritten and tucked into a Boccherini quintet with no one the wiser. Everywhere there are Boccherini's finicky, delicate instrumental textures, everywhere that odd and disquieting combination of uncommon harmonic pathos and familiar (sometimes all-too-familiar) melodic gestures.

But that description is misleading if it suggests a piece cynically secular in style. There is depth of feeling here to rival that in the other great 18th-century settings of the poem by Pergolesi and Haydn. Boccherini sets the poem's opening with a sorrowful solemnity not far from Pergolesi's, and its two poignant questions *(at Quis est homo)* to anguished recitative that is all the more powerful for its simplicity *Virgo virginum praeclara*, meanwhile, is a little miracle of tone and texture, with its serene violin and viola lines over a delicate pizzicato bass.

— *Michelle Dulak*

INTERMEZZO NO. 3

John Butt, *harpsichord*

A program of music by Bach and Handel belonging to the libraries of Mozart and Baron Van Swieten

I. Suite No. 5 in E Major — **George Frideric Handel** *1685 – 1759*
Prelude
Allemande
Courante
Air and Variations, *"The Harmonious Blacksmith"*

II. from *The Well-Tempered Clavier,* Book II — **Johann Sebastian Bach** *1685 – 1750*
Prelude and Fugue No 1 in C Major, BWV 870
No. 2, in C Minor, BWV 871
No. 5 in D Major, BWV 874

III. Fugue in G Minor, from *Six Fugues or Voluntarys for Organ or Harpsichord* — **Handel**

IV. Contrapunctus VIII, from *The Art of Fugue,* BWV 1080 — **J.S. Bach**

V. from *The Well-Tempered Clavier,* Book II — **J.S. Bach**
Prelude and Fugue No. 7 in E-Flat Major, BWV 876
No. 8 in D-Sharp Minor, BWV 877
No. 9 in E Major, BWV 878

VI. Partita No. III in A Minor, BWV 827 — **J.S. Bach**
Fantasia
Allemande
Courante
Sarabande
Burlesca
Scherzo
Gigue

The 65th Anniversary Season Intermezzo Series is made possible in part through the generosity of Mr. and Mrs. Don E. Hilburn.

The Tuesday recitals are underwritten in part through the generosity of Mr. and Mrs. John Buffington.

This program presents works by Bach and Handel as Mozart would have encountered them, where they acted upon his own creative process. Whether Mozart had much access to the works of these Baroque masters in his youth is still disputed. Surely, his extensive and engaged encounter with these composers' works in 1782 had a pronounced effect on the last ten years of his career. There's not so much a revolutionary change in style as a consolidation of particular elements in compositional personality that found a resonance in the works of the two earlier masters.

The catalyst for this development was the patron and diplomat Baron van Swieten, who had served as Austrian ambassador to the Prussian court during the 1770s. There he acquired his fanatical taste for the music of Bach from the Princess Anna Amalia and her brother, King Frederick the Great. By studying with the royal music teacher, Kirnberger, who had learned composition from Bach, van Swieten became a "grand-pupil" of Bach himself; he also made the acquaintance of surviving Bach family members. This enthusiasm for Bach was accompanied by a taste for some of Handel's music. Both these composers became central to the *salon* the Baron instigated in Vienna in 1782. Mozart attended these sessions and was allowed to take numerous volumes of Bach and Handel from the Baron's library.

Central to Mozart's study of Bach was *The Well-Tempered Clavier*. Most striking are Mozart's arrangements of fugues (for which he wrote his own new preludes) from Book Two, re-scored for string quartet (K. 405), namely Fugues No. 2, 5, 7, 8 and 9 — all of which are performed on this recital in their original ("Bach") version. Mozart chose some of the more challenging fugues, in four parts rather than the more usual three, all exploiting quite challenging contrapuntal devices. The Fugue in C Minor is an "augmentation fugue" in which the subject is played against itself at half speed (i.e., with the notes "augmented" or made twice as long); toward the end "*stretto*" devices appear whereby the subject is played against itself at closer distances (and, for a moment, in "mirror inversion" — upside down and backwards). What appealed to Mozart is the ease with which Bach achieves this, together with a sense of dramatic pacing driving the fugue to a striking conclusion. *Stretto* devices are even more obvious in the D Major Fugue in which continuous eighth-note movement gives the work an almost breathless intensity. The E-Flat Fugue is more lyrical, but the possibilities for the subject's combination with itself are researched so intensively that something of the subject is heard in every measure. The Mozart connection is most obvious in the E Major Fugue, for this subject becomes the theme for the final movement of the *Jupiter Symphony*. Here Bach not only pursued an exhaustive investigation into the ways in which the subject can combine with itself (which became something of an obsession in Mozart's later fugues), but also purposely adopted a pure "ancient" style reminiscent of the Renaissance. This interest in the antique became even more of a concern with the generations after Bach as composers desired to prove their credentials by showing their mastery of the ancient.

Why did Mozart write his own preludes to the fugues? It is clear that Mozart was scouring Bach's music for compositional techniques and obvious contrapuntal skills. Given that the preludes are freer in style, they probably sounded more out of date and less relevant. Ironically, some of them might seem more "modern" than the traditional fugues: the toccata-like texture of the C Minor Prelude is quite familiar in music much later than Bach's, the D Major Prelude sounds almost like a fledgling sonata-form, complete with recapitulation (although it must have sounded primitive to Mozart), and the E-Flat Major Prelude has a lyricism and charm that we might consider "classical."

Van Swieten's library also contained examples of suites by Handel and the Partitas (keyboard suites) of Bach. The melodic lyricism of Handel's style appealed to the classical generation that was constantly seeking the most vocal form of musical expression. While the first three movements of Handel's *E Major Suite* are in a traditional German style, each deriving from the others in a loose pattern of variation, the closing variation set, customarily known as "The Harmonious Blacksmith," is in a more modern, song-like idiom. It is difficult to know whether Mozart would have drawn much inspiration from the *A Minor Partita* of Bach, given its comparative lack of contrapuntal devices. What might have appealed is the astonishing range of character Bach manages to achieve within the confines of the traditional dances and the single key. The sequence of the *Burlesca-Scherzo-Gigue* is Bach at his most droll, showing a subtle, minor-mode wit that would surely be a model to any composer concerned with the details of human character.

Under van Swieten's influence Mozart was also exposed to Bach's contrapuntal *tour de force*, *The Art of Fugue*. Contrapunctus 8 appears in Mozart's string trio arrangement, K 404a. This is based on a strange, gnarly subject that must have sounded exotic in the context of the easy rationality of the Enlightenment era. It is an unexpectedly eventful piece, belying the regular academicism of the opening and containing a range of note values that is unusual in Bach's fugal compositions. Van Swieten's collection also contained a very different collection of fugues, Handel's six "fugues or voluntarys" (c. 1735), his only publication in the genre. As Robert Marshall has observed, the G Minor Fugue was undoubtedly the source for the fugal section of Mozart's late *Fantasia in F Minor*, K 608. The systematic nature of Mozart's treatment suggests that he was trying to outdo Bach rather than Handel, and he clearly did not imitate the improvisatory, shaggy-dogged nature of Handel's fugal writing. Mozart was especially celebrated as an improviser of keyboard fugues, so it may be that he came closer to the Handelian model in his performances, but closer to the Bachian in his written compositions.

— John Butt

Wednesday Intermezzo Recital

JULY 17, 24 AND 31, 2:30 PM, ALL SAINTS CHURCH, CARMEL

This concert will be delay broadcast on KUSP-FM 88.9 on Friday, July 26, 2002 at 10:00 am

Intermezzo No. 4

Treasures of the 17th-Century Virtuosi

I. Chiacona a 2 violini — **Tarquinio Merula** *1595 – 1665*

II. Sonata II (1610) — **Gian Paolo Cima** *c. 1570 – c. 1622*

III. La Moda e sua Chiaccona — **Carlo Calvi** *fl. 1646*

IV. Sonata sopra "la Monica" — **Biagio Marini** *c. 1587 – 1663*

V. Sonata Variata Op.VIII (1629) — **Marini**

VI. Toccata 23 — **Alessandro Piccinini** *1566 – c. 1638*
Corrente 10

VII. Sonata V in E Minor (1681) — **Heinrich Ignaz Biber** *1644 – 1704*
Praeludium
Variatio
Aria e Variatio

VIII. Toccata No. 7 — **Michelangelo Rossi** *c. 1601 – 1656*

IX. Partita III (from *Harmonia Artificioso Ariosa*) — **Biber**
Praeludium
Amener (Presto)
Balletto
Gigue
Ciacona

Rachel Evans, Monica Waisman, *violins*
Deborah Fox, *Baroque guitar and theorbo*
Richard Kolb, *theorbo and archlute*
Yuko Tanaka, *harpsichord*
Joanna Blendulf, *cello*

The 65th Anniversary Season Intermezzo Series is made possible in part through the generosity of Mr. and Mrs. Don E. Hilburn.

The Wednesday recitals are underwritten in part through the generosity of Natalie A. Stewart and Mrs. Wesley Wright.

The early seventeenth century saw what might fairly be called the first golden age of instrumental virtuosity. Not that there were not instrumental virtuosi earlier. The many sixteenth-century "diminution manuals," basically instructions on how to ornament a musical line (dividing larger notes into smaller ones), are clearly written for players with staggeringly agile fingers (and nimble brains too, for that matter). But the sixteenth-century instrumental repertoire was essentially all polyphonic, either written originally for instruments in contrapuntal style or transcribed and elaborated from the secular vocal repertory. The development of figured bass around the turn of the century made possible a different kind of instrumental music, a sort of counterpart of the vocal monodies that became wildly popular around the same time — irregular, quirky, wide-ranging, and constrained by nothing beyond the composer's will, the performer's skill, and the practical need to reach a cadence every so often.

II. (Cima) The result was an explosion of instrumental publications of all kinds, from the relatively sedate to the downright bizarre. The Milanese composer Giovanni Paolo Cima's six sonatas in two to four parts, published in 1610, seem to represent the first use of the term "sonata" in the modern, instrument(s)-plus-continuo sense. They are toward the safe-and-sane end of the scale, in something of the spirit of the old contrapuntal *canzona*, with many small sections and much imitation between the bass part and the treble part(s).

IV. and V. (Marini) Cima was primarily an organist and church composer, not a violinist. Biagio Marini, by contrast, was foremost a violinist — he turns up on the payroll at St. Mark's, Venice (under Monteverdi) in 1615, when he would have been still a teenager — and he lost little time turning the new resources of the instrumental sonata in the direction of fantastic expression and dazzling violinistic effects, some of which (the use of the higher positions, double-stopping) he is commonly credited with introducing for the first time, at least in print.

Marini had a peripatetic career, moving from one appointment to another with restless frequency. Both works on this program come from his Op. 8, published in 1626, by which time the composer had left Venice, spent a few years in Parma, and moved on to a further court position in Bavaria. Op. 8 is a huge collection of instrumental music in one to six parts with the gargantuan title *Sonate, Symphonie, Canzoni, Passe'mezzi, Balletti, Correnti, Gagliarde, & Ritornelli*. (As though that were not enough, a further, more detailed enumeration follows on the title page, ending *"et altre curiose e moderne inventioni."*)

The "Sonata variata," one of three solo violin sonatas in the set, is not a set of "variations" in the modern sense, but a wild and unpredictable stream-of-consciousness monologue for the violinist. The "Sonata sopra *'La Monica'*" is a much more straightforward piece — a series of variations for two violins and continuo on the popular song *"Madre, non mi far monaca"* ("Mother, don't make me be a nun"), with occasional short *ritornelli* between variations.

I. (Merula) Indeed, the early decades of the 17th century are crammed with variations — especially variations over a repeating bass pattern or "ground." The most popular grounds generated dozens or even hundreds of pieces each. One such was the *ciaccona*, the jaunty, infectiously syncopated ground that originated in South America, migrated to Spain, and then proceeded to conquer most of Europe. The Cremonese composer Tarquinio Merula's *"chiacona"* (a common variant spelling) is one of the earlier instrumental pieces on the ground, a kind of violinist's analogue of the best-known **ciaccona** of all, Monteverdi's tenor duet *"Zefiro torna."*

III. (Calvi) A less formal take on the same ground, for solo guitar, comes from one Carlo Calvi's *Intavolatura di chitarra, e chitarriglia*, a collection for five-course guitar largely comprising pieces on the standard grounds.

VI. (Piccinini) While Calvi's book seems to have been directed at the relative beginner, the Bolognese lutenist and composer Alessandro Piccinini was a virtuoso, and the mercurial changes of mood and tempo in his toccatas — not to mention the intricate figuration of their more elaborate passages — are virtuoso fare.

VIII. (Rossi) So too the keyboard toccatas of the Roman composer violinist Michelangelo Rossi. Rossi was best known in his own time as a violinist, and his toccatas have been accounted bland beside his contemporary Frescobaldi's. But he could be vivid enough when he wanted to, as the present toccata's rather outré chromaticism bears witness.

VII. and IX. (Biber) Heinrich Ignaz Franz Biber belongs to a later generation than the rest of the composers on this program, but in a sense these earlier, extravagant Italians are really his proper context. Set side-by-side with the neat, well-ordered works of Arcangelo Corelli that swept through Italian music and completely transformed it in the last two decades of the seventeenth century, the two Biber collections from which these pieces are drawn — the Eight Sonatas of 1681 and the *Harmonia Artificio-Ariosa* of 1696 — look like clear anachronisms. All the wild invention of the earlier Italians is there; all the fascination with grounds, too.

The Sonata V from the 1681 set begins with one of Biber's extraordinary free-form "Preludios" and then moves on to two sets of variations, an implacable one over a ground and a gentler one after an "air," or simple tune. The Partita III from *Harmonia Artificio-Ariosa*, like everything in the set, involves *scordatura* (non-standard tuning of the instruments' strings); in this case, both violins' lower two strings are tuned up a whole step, from the normal G and D to A and E, so that all the open strings belong to the key (A Major). And here, after the many short and vivid movements opening the Partita, the closer is a *ciaccona*, but with a twist — the two violin parts are in canon with one another; that is, the second repeats what the first has just done. And all over a *ciaccona* ground! More than one commentator has wondered whether a certain well-known canon over a ground by one of Biber's contemporaries, one Johann Pachelbel, might have spurred Biber to this fine bit of compositional bravado. Maybe so.

— *Michelle Dulak*

INTERMEZZO NO. 5

The *"Magic Flute"* of Johann Sebastian Bach

Robin Carlson-Peery, *flute*
Yuko Tanaka, *harpsichord*

I. Sonata No. I in B Minor for Flute and Harpsichord, BWV 1030 — **Johann Sebastian Bach** *1685 – 1750*
- Andante
- Largo e dolce
- Presto
- Gigue (Allegro)

II. Sonata in A Minor for Solo Flute, Wq. 132 — **Carl Phillip Emanuel Bach** *1714 – 1788*
- Poco adagio
- Allegro
- Allegro

III. French Suite No. IV in E-Flat Major for Solo Harpsichord, BWV 815 — **J.S. Bach**
- Allemande
- Courante
- Sarabande
- Gavotte
- Menuet
- Air
- Gigue

IV. Sonata No. I in C Major for Flute and Continuo, BWV 1033 — **J.S. Bach**
- Andante-Presto
- Allegro
- Adagio
- Menuetto

V. Trio Sonata in G Minor (after BWV 1029) — **J.S. Bach**
- Vivace
- Adagio
- Allegro

Jesse Read, *bassoon*; William Skeen, *cello*

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The Thursday recitals are underwritten in part through the generosity of Mr. and Mrs. Davis Factor, Jr. and Kim and Judy Maxwell.

I. Sonata No. 1 in B Minor

Bach's flute music has been surrounded in mystery and uncertainty: some works seem unlikely to be genuine and even the two with the most certain attribution are not without their problems. The A Major Sonata is partially missing and the B Minor one, although preserved in a beautiful manuscript from the 1730s, seems to derive from a lost work in G Minor. Although some suggest that this might reflect its origins as a violin piece, it works supremely well for flute, with close-knit figuration that calls for subtle tonguing patterns. The harpsichord works as an equal partner (as it does in the sonatas for violin and gamba with obbligato harpsichord), and both instruments work together rather like concerto soloists. This work, particularly the opening movement, is an example of what Jeanne Swack identifies as the "sonata in the concerted manner" in which the ritornello style of Vivaldi's concertos is applied to just two instruments to evoke a much grander, public sort of music. The central movement also alludes to Italian models in its lilting *siciliano* style while the final movement is in two parts, the first rather solemn and fugal, the second an extremely energetic Gigue. This relates to some of Bach's own concerto finales, such as that of the Triple Concerto in A Minor where an austere fugal opening moves to a livelier idiom. In its combination of concerto elements with dance, lyricism and intimate detail, the work is very much the partner of the Orchestral Suite in B Minor (heard on the Thursday concert) and may well have been conceived with the same flutist in mind.

II. Sonata in A Minor for Solo Flute

J. S. Bach's second-born and most famous son, by virtue of his long service to the flute-playing King of Prussia, Frederick the Great, might reasonably (and accurately) be expected to have written more than his fair share of flute music. Yet despite the piles of concertos and sonatas with keyboard or continuo, the sonata on this program is C. P. E. Bach's only work for unaccompanied flute.

The difficulty of the medium probably has something to do with it. Writing for a solo melodic instrument is tricky, because the harmony underlying the melodic line has largely to be suggested rather than actually sounded. Solo stringed instruments at least offer the possibility of multi-note chords struck every so often to establish the harmony — a capability the elder Bach took every advantage of in his solo cello suites and, especially, his violin sonatas and partitas. But the most a flutist can do is arpeggiate a chord, or alternate rapidly between a melodic line and a much lower (implied) bass line.

Those were the means J. S. Bach used in his own solo-flute work, the A Minor Partita (BWV 1013), and his son did the same in his own sonata in the same key. The result is a piece that feels a little old-fashioned for C. P. E. Bach, more straightforward in manner and clear-cut in harmony than most of his other music. Only the finale, with its cheeky low repeated notes and its occasionally abrupt jostling-together of sighing, lyrical gestures and scampering arpeggios, recalls the familiar, quirky C. P. E. of the symphonies and the keyboard sonatas.

— *Michelle Dulak*

III. French Suite No. IV

Bach's French Suites might be more modest in scale to the Partitas (keyboard suites) he was eventually to publish as his Opus 1, but their disarming simplicity disguises music of tremendous subtlety and elegance that, as always, is a challenge to a player of any standard. The E-Flat Suite begins with an Allemande based on continuous figuration that articulates a simple pattern of chords. In this it resembles the Prelude to the Fourth Violoncello Suite, in the same key, and, like the unaccompanied string works, teases the ear as to the number of voices performing at any one time. The notion of continuous figuration is maintained in the Courante, which challenges the very genre of the dance by containing no obvious phrase breaks. Yet the music does not sound incoherent; the joins of the musical sentences are subtly dovetailed so that we are aware that the music is doing what it should without always discerning how. The Sarabande again maintains continuous eighth-note figuration without losing the characteristic stress on the second beat that is characteristic of this dance. Next follow two "modern" dances: an agile Gavotte and a curiously instrumental Air. The latter term seems applied by Bach, not to specifically song-like pieces, but to pieces that seem to present a sort of narrative through their succession of events. The suite closes with a characteristically leaping Gigue in which the opening theme is predictably — but not disappointingly — inverted (i.e., played upside down) in the second half.

IV. Sonata No. I in C Major for Flute and Continuo

Bach's flute music has long been a minefield for Bach scholars. While much of the music is attributed to Bach in some sources, the style often seems far too "modern" and more akin to that of the younger generation. Some have argued, however, that Bach may well have adapted his style to accommodate the capabilities of the instrument, which swept Germany by storm in the second and third decades of the century. It virtually personified the "galant" idiom, with which Bach clearly had a love-hate relationship, and it is no surprise that the new King of Prussia, Frederick the Great, who acceded to the throne in 1740, was perhaps the most avid flutist of the age. The C Major Sonata, BWV 1033, has been unceremoniously excluded from the Bach canon by the most authoritative editions, yet it clearly has its origins in the Bach household, since the young C. P. E. Bach copied it there in the early 1730s. Jeanne Swack notes the disparate nature of the movements, the Menuet coming from a concerto by a local composer; the intermittent nature of the

obbligato harpsichord part is also telling. The piece might well relate to composition exercises that Bach himself is known to have set, drawing music from a variety of sources, unifying and improving it. To most good composers of the time, the notion of perfecting music was far more important than striving for absolute originality. Thus, excluding this sonata entirely from Bach's works goes against his most serious compositional principles. Moreover, it shows that Bach was more open-minded toward the lighter music of his contemporaries than his stern image often implies.

V. Trio Sonata in G Minor

The Trio Sonata in G Minor is known to us in Bach's oeuvre as the Third Sonata for Viola da Gamba and Obbligato Harpsichord. It is the most striking work of the three, and comprises three movements rather than four. Not only is this more typical of the Vivaldian concerto than the trio sonata, but the style of the music, particularly in the first movement, resembles that of the concerto idiom. Indeed these features have led several scholars to conjecture that this is the transcription of an original concerto movement. Yet, as a piece in the more "private" sonata genre, it is doubly effective, pointing to worlds and concepts outside its own confines. The bold gestures, especially where all instruments come together in unison, belie the traditionally introverted nature of the chamber texture and evoke a tutti string section. The central movement contains an astonishing variety of note values and motives, all within the slow triple meter, while the finale provides the most virtuosic display, interspersed with a more lyrical episode. The two modes — virtuosity and lyricism — are not pitted against one another, as they might have been by a later eighteenth-century composer; rather they are both integrated into the unstoppable world of the piece. Given that the version we have received might not be Bach's original, and also that we know he often made transcriptions back and forth between the genres of accompanied solo sonata and trio sonata, hearing this piece afresh as a trio sonata is perfectly compatible with the composer's own attitude toward his music.

— Program notes by John Butt
except where otherwise indicated

Friday Intermezzo Recital

JULY 19, 26 AND AUGUST 2, 2:30 PM, ALL SAINTS CHURCH, CARMEL

This concert will be delay broadcast on KUSP-FM 88.9 on Friday, August 2, 2002 at 10:00 am

Intermezzo No. 6

Influence of Genius — Mozart in Miniature

Wolfgang Amadeus Mozart *(1756 – 1791)*
Johann Sebastian Bach *(1685 – 1750)*

I. Preludes and Fugues for String Trio, K. 404a — **Bach, in arrangements attrib. to Mozart**

Adagio (composition attrib. to Mozart)
Fuga (from *The Well-Tempered Clavier*, Part 1, No. 8, BWV 853

Largo (adapted from *Sonata No. 2 in C Minor for Organ*, BWV 526)
Fuga from BWV 526

Adagio (adapted from *Sonata No. 3 in D Minor for Organ*, BWV 527)
Fuga from Contrapunctus 8, The Art of the Fugue, BWV 1080

II. Divertimento in E-Flat Major, KV 113 — **Mozart**

Allegro
Andante
Menuetto-Trio
Allegro

III. Quintet in D Major, K. 593 — **Mozart**

Larghetto-Allegro
Adagio
Menuetto
Allegro

Elizabeth Field, Nina Falk, *violins*
George Thomson, Michelle Dulak, *violas*
Douglas McNames, *cello*
Jordan Frazier, *double bass*
Scott Anderson, Stephen Girko, *clarinets*
Chris Cooper, Loren Tayerle, *French horns*

The 65th Anniversary Season Intermezzo Series is made possible in part through the generosity of Mr. and Mrs. Don E. Hilburn.

The Friday recitals are underwritten in part through the generosity of Mrs. Jane Shedlin and Alice and Arthur Weiner.

I. Preludes and Fugues K. 404a

Bach did not always occupy the high position he now does in musical history. He was already considered antiquated (not to say stuffy) well within his lifetime in some quarters, and after his death very nearly all of his music disappeared from both performance and print. It is to Gottfried Baron van Swieten, a wealthy amateur and enthusiast of old music (Handel and others as well as Bach) that we owe the first, fragmentary Bach revival. Van Swieten was a prominent public patron of music, but his greatest gift to his musical contemporaries was private and even informal. A loose circle of musicians began to gather at his residence once a week to read through and discuss the works in his library. In the early 1780s, Mozart was among them.

What exactly transpired at these Sunday soirées we don't know, but from Mozart's letters it is clear that there was much discussion and playing of fugues — especially Bach's. And someone obviously hit on the idea of transcribing some of the more intricate fugues for string instruments. It is an excellent way to make the counterpoint of a fugue vivid, both for the players and for any listeners; each voice is sustained and shaped in a way that is impossible on a keyboard instrument.

Mozart certainly made some transcriptions for this purpose; a set of five four-part Bach fugues arranged for string quartet (K. 405) survives in his hand [these works are heard in Bach's original version on the Tuesday harpsichord recital]; he also made a quartet transcription of a Froberger keyboard fantasia and various other odds and ends. Whether he is actually responsible for the six preludes and fugues for string trio collected as K. 404a is less clear. They were published posthumously, no autograph survives, and the four preludes that are not transcriptions have struck some commentators as dubiously Mozartean. But they must surely belong to the music of the van Swieten circle; if Mozart didn't write them himself, he likely at least played them.

Of the six movements on today's program, five are more or less literal transcriptions of Bach. The first prelude is an original work (Mozart, or else a contemporary), and the fugue (from *The Well-Tempered Clavier*, Book I) has been moved from the original D-Sharp Minor to the friendlier key of D Minor. The other two pairs are all-Bach: one partners the Adagio of the organ trio sonata BWV 527 with a contrapunctus from *The Art of the Fugue*, and the other consists of the last two movements of another organ trio sonata, BWV 526.

II. Divertimento in E-Flat Major, K. 113

Most of Mozart's early divertimenti are essentially for string quartet, though many use a pair of horns to beef up the texture in places. But K. 113 — written while the young composer was in Milan, working on the opera *Ascanio in Alba* — is more richly scored, with a pair of clarinets as well as the horns and strings. (A later version, presumably intended for Salzburg where clarinetists were scarce, substitutes oboes and English horns.)

Mozart's well-known affection for the clarinet began early, and even at fifteen he was writing lovingly and mellifluously for an instrument he all too seldom had at his disposal. In K. 113 the clarinets are always a duo, usually in thirds, sometimes trading phrases with the pair of violins and sometimes teamed up with the horns as a kind of miniature *Harmonie*. They tenderly open the slow movement (with a phrase that, eerily, reappears almost note-for-note in the slow movement of the D-Major Quintet also on this program), and announce the finale, together with the horns, with one of those too-simple-to-be-real tags that Mozart delighted in using in his "popular" mode.

This is the first work Mozart ever titled "divertimento," and despite the unusual scoring (which he never used again), the piece is a pattern of the composer's "light" music to come, packing a good deal of sophistication — and a large amount of fun — into what is practically a pocket four-movement symphony. Indeed, the instruments are used much as they would be in a symphony, passages for strings and winds alternating, with the whole band brought together to mark important points in the structure. There are occasional sly touches of humor in the scoring (the way the viola is conscripted into the bass role in the minuet's trio comes to mind). But there is little studied cleverness here, just a steady and seemingly effortless stream of melody and mirth.

III. Quintet in D Major, K. 593

No string player would wish to be without the Mozart quartets. But the four late string quintets are literally "something else," dense, endlessly inventive, somehow concentrated and expansive at once. Something about the medium — maybe the opportunity to make things rich and complex in the middle of the texture — seems to have sent Mozart in a particular direction, toward depth and complication and a peculiar kind of intensity.

The D-Major Quintet dates from late 1790 and is dedicated, on the title page of the first edition, to "*un Amatore Ongarese*" ("a Hungarian amateur" — the word is used in its literal sense of "lover," i.e., of music), who may either have commissioned the piece or (perhaps more likely) paid for its publication when previous plans fell through. Mozart's last two quintets, a few years earlier, had been supplemented by an arrangement of a wind serenade to make a more customary set of three for publication. This quintet and its partner, the E-Flat Quintet K. 614, might have been meant as members of a second set of three, but if so, the deal never came off; there was no third work, and the two pieces were published separately.

It's an extraordinary piece, this D-Major Quintet, one of those

late Mozart works in which you can be carried along on the frothiest wave of light melody one moment and sucked into a maelstrom of bewildering counterpoint the next. There are no innocent figures in this music; anything may abruptly turn complicated on you. The apparently simple theme of the minuet suddenly turns into a close (and long) canon. A seemingly harmless phrase in the slow movement spins out of control and — just when all balance is gone and no one knows which way is up — settles down as though nothing has happened, with a pizzicato accompaniment from the cello as though to emphasize how very simple it all is. The finale's first and second themes collide in a contrapuntal extravaganza that's the last thing anyone would expect in a light, skittish rondo like the one this movement pretends to be.

That finale, incidentally, evidently worried some people very early on, and not because of the contrapuntal bash. Mozart's manuscript survives, and in it someone (most likely an editor) has altered the frisky chromatic-scale theme of the movement to something easier to play (but not half as fun). That version has found its way into many editions and even recordings, but what you will hear on this program is the original version.

— *Michelle Dulak*

Saturday Intermezzo Recital

JULY 20, 27 AND AUGUST 3, 2:30 PM, ALL SAINTS CHURCH, CARMEL

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, September 8, 2002 at 10:00 am

Intermezzo No. 7

Suffering, Hope, Forgiveness and Joy

Cantatas for Soprano Solo by Johann Sebastian Bach *(1685 – 1750)*

Kendra Colton, *soprano*
Roger Cole, *oboe*

I. Cantata BWV 199, *Mein Herze schwimmt im blut*

RECITATIVE: *Mein Herze schwimmt im Blut* (My heart swims in blood)
ARIA: *Stumme Seufzer, stille Klagen* (Silent sighs, quiet moans)
RECITATIVE: *Doch Gott muss mir genädig sein* (God be merciful to me)
ARIA: *Tiefgebückt und voller Reue lieg ich, Liebster Gott, vor dir*
(Deeply bowed and full of regret, I lie, dear God, before Thee)
RECITATIVE: *Auf diese Schmerzensreu fällt mir alsdenn dies Trostwort bei*
(With this painful repentance, comes to me then this word of comfort)
CHORALE CON VIOLA OBBLIGATA: *Ich dein betrübtes Kind* (I, Thy afflicted child)
RECITATIVE: *Ich lege mich in diese Wunden* (I will lay myself in the Lord's wounds)
ARIA: *Wie freudig ist mein Herz* (How glad is my heart)

II. Cantata BWV 84, *Ich bin vernügt mit meinem Glücke*

ARIA: *Ich bin vergnügt mit meinem Glücke* (I am contented with my good luck)
RECITATIVE: *Gott ist mir ja nichts schuldig* (God owes me nothing)
ARIA: *Ich esse mit Freuden mein weniges Brot* (I joyfully eat my meager bread)
RECITATIVE: *Im Schweisse meines Angelsichts will ich indes mein Brot geniessen*
(In the sweat of my brow I will meanwhile savor my bread)
CHORALE (SOPRANO, ALTO, TENOR, BASS): *Ich leb'indes in dir vergnüget*
(I live meanwhile content in Thee)

Catherine Emes, Elizabeth Stoppels Girko, *violins*
Meg Eldridge, *viola*
Paul Rhodes, *cello*
Derek Weller, *double bass*
Deborah Fox, *theorbo*
Yuko Tanaka, *harpsichord*

The 65th Anniversary Season Intermezzo Series is made possible in part through the generosity of Mr. and Mrs. Don E. Hilburn.

The Saturday recitals are underwritten in part through the generosity of Mr. and Mrs. Willard Clark.

Bach used the term "cantata" strictly for works that profiled one vocal soloist ("Concerto" was the term he employed for the normal, four-voice cantatas). Many of these works come from Bach's third cycle of cantatas (spread between 1725 and 1727) and might reflect the presence of particularly talented soloists in the Thomasschule at that time (or perhaps, conversely, the lack of four equally-balanced soloists); Cantata 199, comes from the Weimar era, when Bach had the advantages of an intimate but resonant court chapel and singers whom we might assume were of a professional standard.

I. Cantata 199

Bach performed *Mein Herze schwimmt in Blut* (BWV 199) on a number of occasions. It is probably the only work which was written first in Weimar (August 12, 1714), repeated while Bach worked at the court in Köthen and then performed, yet again, in Leipzig. The Gospel (Luke 18, 9-14) with its comparison of the Pharisees and the tax-collector, provides the impetus for a text concerned with sin. As usual, Bach achieves astonishing variety among the small forces at his disposal; likewise the *ritornellos* to each of the arias provide a wide repertory of musical ideas: the sighing expressive oboe figuration of *Stumme Seufzer,* the imploring dance-like idiom of *Tiefgebückt,* the "heavily loaded" *obbligato* (which Bach performed alternatively with viola, viola da gamba and cello) to the chorale Ich dein betrübtes Kind, and "secular" Gigue of the final *Wie freudig ist mein Herz:* all is joy when sins are forgiven. The recitatives too provide a lightning reaction to the text, both its sinful and joyful implications. Particularly striking is the short recitative that precedes the *da capo* of *Stumme Seufzer* — this unexpected prose embedded in a poetic form brings the listener to attention; the immediacy of sorrow stands out from the more lyrical portrayal in the aria.

II. Cantata 84

Some solo cantatas are already quite celebrated works, such as *Ich habe genug* and *Jauchzet Gott. Ich bin vergnügt* is less well known, but is nonetheless an extremely attractive piece, exploiting both the lighter and more contemplative elements of the soprano register than the festive *Jauchzet Gott.*

Bach is quite well known for setting sad texts to joyful music in order to portray the confidence in adversity that faith provides. In the opening aria here, Bach does somewhat the opposite, setting a text relating to good fortune in the somewhat sombre world of E Minor. We thus learn that such fortune brings with it a certain degree of tribulation. Rhythmically, the aria is like a gentler version of the aria that Bach uses to depict Peter's grief in the *St. John Passion;* perhaps Bach then had a sense of guilt in mind here — that we are somehow not worthy of our good fortune.

The second aria is an altogether different affair: a jumping dance led by oboe and violin in the lightest, *galant,* style that Bach can muster. It is here that the unrestrained joy in providence has free reign, as though the singer has now purged the ambivalent emotions of the first aria. The final recitative and chorale return to the minor mode, but the chorus, which enters for the first time in the final chorale, provides solidarity in a tempered emotion of contentment.

— John Butt

The Virginia Best Adams Master Class Showcase Concert

2002 Adams Fellows

Jenni Samuelson, *soprano* Elspeth Franks, *mezzo-soprano*
Ryan Turner, *tenor* Brian Ming Chu, *baritone*

with

Kimberly Reighley, *flute;* Neil Tatman, *oboe, oboe d'amore*
Cynthia Roberts and Elizabeth Field, *violins;* Meg Eldridge, *viola;* Allen Whear, *cello*
Derek Weller, *double bass;* Daniel Lockert, *harpsichord, organ*

I. **Duet: *Ich lasse dich nicht, du segnest mich denn*** **Johann Sebastian Bach**
(from Cantata BWV 157, *Es ist das Heil uns kommen her*)
Mr. Turner, Mr. Chu

II. **Aria: *Bereite dich, Zion* (from *Christmas Oratorio*)** **J.S. Bach**
Ms. Franks

III. **Aria: *Nur ein Wink von seinen Händen* (from *Christmas Oratorio*)** **J.S. Bach**
Ms. Samuelson

VI. **Aria: *Seht, was die Liebe tut* (from Cantata BWV 85, *Ich bin ein guter Hirt*)** **J.S. Bach**
Mr. Turner

V. **Aria: *Es ist vollbracht, das Leid ist alle*** **J.S. Bach**
(from Cantata BWV 159, *Sehet, wir gehen hinauf gen Jerusalem*)
Mr. Chu

VI. **Duet: *Wir eilen mit schwachen, doch emsigen Schritten*** **J.S. Bach**
(from Cantata BWV 78, *Jesu, der du meine Seele*)
Ms. Samuelson, Ms. Franks

VII. **Aria: *Love Sounds th'Alarm* (from the opera *Acis and Galatea*)** **George Frideric Handel**
Mr. Turner

VIII. **Aria: *Lascia, ch'io pianga* (from the opera *Rinaldo*)** **Handel**
Ms. Franks

IX. **Aria: *Nasce al bosco* (from the opera *Ezio*)** **Handel**
Mr. Chu

X. **Aria: *Lebens Sonne* (from Cantata BWV 180, *Schmücke dich, o liebe Seele*)** **J.S. Bach**
Ms. Samuelson

XI. **Chorale: *Gloria sei dir gesungen*** **J.S. Bach**
(from Cantata BWV 140, *Wachet auf, ruft uns die Stimme*)
Full Ensemble

Printed texts and translations will be available at the concert
This is the final event of the 2002 Adams Vocal Master Class.

Faculty: Sanford Sylvan and David Gordon *(Director)*, Daniel Lockert, *accompanist*

The Carmel Bach Festival is deeply grateful to the Carmel Presbyterian Church
for graciously providing facilities for the Adams Master Class working sessions,
Noon to 2:00 p.m. on July 15, 18, 22, 25, 29, and August 1. All sessions are open to the general public.

Master Class Website: www.spiritsound.com/bachinfo.html

This program is generously made possible each year by the Virginia Best Adams Endowment Fund. Additional support for the Festival's 65th Anniversary Season Adams Program comes from The Ansel Adams Gallery and Robertson's Antiques & Art.

Monday Noon Concert: July 15

Andrew Rangell, *piano*

I. Variations on "My Young Life Has an End" (c. 1610) — **Jan Pieterszoon Sweelinck** *1562 – 1621*

II. Chromatic Fantasy and Fugue in D Minor, BWV 903 — **Johann Sebastian Bach** *1685 – 1750*

III. Chaconne, Op. 32 (1916) — **Carl Nielsen** *1865 – 1931*

IV. Overture in the French Style (B Minor), BWV 831 — **J. S. Bach**

Overture
Courante
Gavotte I – Gavotte II
Passepied I – Passepied II
Sarabande
Bourrée I – Bourrée II
Gigue
Echo

The first three seasons of the new Guests of the Fest Series are made possible through the extraordinary generosity of Mrs. Violet Jabara Jacobs. Thank you and dank u wel, Mrs. Jacobs!

The Noon Concert Series is generously sponsored by The Mitchell Group.

I. Like Bach, the Dutchman Sweelinck, a contemporary and friend of John Bull, was famous as an organ virtuoso. His variations on *"My Young Life Has An End"* (a popular song of his time) were written for organ and/or harpsichord and show much affinity with English Elizabethan keyboard works. The plaintive melody is heard first in successive settings in four-part polyphony. Three mercurial, idiomatically brilliant keyboard variations follow. A poignant concluding re-statement of the tune in its earlier, more austere texture rounds out this free-sounding yet wonderfully balanced work. (Throughout, its theme is made most affecting by the quiet, but intensely expressive, chromatic clash between the F-Natural of its first pitch and the F-Sharp of its repeatedly-heard cadential figure.)

II. The *Chromatic Fantasy and Fugue* is usually attributed to Bach's Cöthen period — and it has been speculated that the intensity and almost violent agitation found in this work may be related to the sudden death of Maria Barbara, Bach's first wife, in 1720. In any case both the form and the emotional content of this work are more concentrated and purposeful than in the earlier toccatas which share a similar improvisational language. The fantasy is a fascinating compound of three musics. Propulsive motoric figuration (1) gives way to free arpeggios of uncertain direction (2). Yet more wrenching emotionally is the ensuing recitative section (3) in which the harmony moves furthest afield. Throughout the movement dramatic scalar flourishes act as both a punctuating and binding gesture. Consolidating the movement's conclusion is a moving chromatic lamentation over a D pedal-tone. The fugue, whose chromatic theme begins quietly and regularly, soon develops enormous pressure and propulsion which never relents. A last scalar flourish, recalling the fantasy, provides an electrifying concluding cadence to the entire work.

III. The chaconne type of variation, which flowered in the Baroque era, puts the focus of continuity upon the bass line and its implied harmonies. Carl Nielsen's Chaconne was written consciously in the key and spirit of Bach's famous D Minor Chaconne for solo violin [heard on the July 20 candlelight concert, and in piano transcription on the July 29 noon concert] from Partita No. 2, BWV 1004 [heard complete, including the Chaconne, on the August 3 candlelight concert]. Nielsen creates and sustains a compelling interior journey while concealing, to a large extent, a procedural framework of textbook clarity. The opening bass line and subsequent counter-material are constantly and resourcefully developed in twenty iterations, giving way finally to an extended, ethereal and wonderfully pianistic coda.

IV. The Overture in the French Style — published in 1735 as part of the *Clavierübung*, Book Two — is Bach's final keyboard suite and a work of the same imposing stature as the great D Minor and E Minor partitas. The opening movement, from which the suite takes its title, is a French overture of intense and tragic disposition whose overall power is augmented dramatically by the reappearance and further development of the opening processional material after the lengthy *Allegro* section. It is an enormous movement whose size and ambition are not matched by any of the following movements, which however make up in number (7) and vitality what they lack in size. Their configuration, moreover, is an interesting departure from the conventional design established in Bach's earlier suites. Missing altogether is an *allemande*. Added to the expected *courante* and *sarabande* are coupled *passepieds*, *gavottes*, and *bourées*, and at the end, in addition to the delicate *gigue*, is a piquant and emphatic "echo." In spirit this brilliant keyboard composition is, interestingly, akin to Bach's orchestral suites (such as the B Minor Suite heard on the Thursday concert).

— *Andrew Rangell*

Monday Noon Concert: July 22

Lucinda Carver, *piano*

I. Sonata in E Major, K. 162
Sonata in B Minor, K. 87
Sonata in D Major, K. 459

Domenico Scarlatti
1685 – 1757

II. Partita No. 1 in B-Flat Major, BWV 825
Praeludium
Allemande
Courante
Sarabande
Menuett I – Menuett II
Gigue

Johann Sebastian Bach
1685 – 1750

III. *Wachet auf, ruft uns die Stimme* ("Wake, O wake"), BWV 645
Ich ruf' zu dir, Herr Jesu Christ
("Lord Jesus Christ, I cry to Thee"), BWV 639
Nun freut euch, lieben Christen
("Now rejoice, dear Christians"), BWV 734

J.S. Bach
transcribed by
Ferruccio Busoni
1866 – 1924

IV. English Suite No. 3 in G Minor, BWV 808
Prelude
Allemande
Courante
Sarabande
Gavotte I – Gavotte II
Gigue

J.S. Bach

(Program notes will be available at the concert.)

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Monday Noon Concert: July 29

Aleksandar Serdar, *piano*

I. Sonata No. 5 in C Major — **Baldassare Galuppi**
1706 – 1785

Andante
Allegro
Allegro assai

II. Toccata in C Minor, BWV 911 — **Johann Sebastian Bach**
1685 – 1750

III. Partita No. 2 in C Minor, BWV 826 — **J.S. Bach**

Sinfonia
Andante
Allemande
Courante
Sarabande
Rondeau
Capriccio

IV. Chaconne in D Minor, from Partita No. 2, BWV 1004 — **Bach-Busoni**

(Program notes will be available at the concert.)

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Wednesday Noon Concert: July 17

Brazilian Guitar Quartet
Paul Galbraith and Everton Glocden, eight-string guitars
Edelton Glocden and Tadeu do Amaral, six-string guitars

I. from Ouverture No. 3 in C (orig. D), BWV 1068 — **Johann Sebastian Bach** *1685 – 1750*
(transcribed by Tadeu do Amaral)
Ouverture
Air
Gigue

II. Two Pieces from *"Iberia"* — **Isaac Albéniz** *1860 – 1909*
(tr. Tadeu do Amaral)
Rondeña
Eritaña

III. Two Brazilian Dances — **Camargo Guarnieri** *1907 – 1993*
(tr. Edelton Gloeden)
Dança Negra (1946)
Dança Brasileira (1928)

IV. Lundu (tr. Paul Galbraith) — **Francisco Mignone** *1897 – 1996*
Lenda Sertaneja (Legend of the Outback) No. 8
(tr. Edelton Gloeden)
Congada (tr. Tadeu do Amaral)

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Additional support for this concert is provided by Big Sur Lodge.

I. Bach's four Orchestral Suites are also known as *French Dance Suites* or "Ouvertures" after their double-dotted and syncopated opening movements. Bach likely wrote these suites for the regular gathering of Leipzig musicians known as the "Collegium Musicum," although they also seem designed for festive occasions. They were scaled to be performed in a small room by a chamber, not symphony, orchestra, with Bach himself playing harpsichord. [For more on the orchestral suites, see the notes for the Thursday concert.]

II. Isaac Albéniz was one of Spain's greatest composers. In the mid-19th century, music in Spain was dominated by French and Italian genres and composers. Certain Spanish idioms, such as the *fandango* and *bolero*, had become sensations in Europe, but only later did Spanish composers begin to make a name for themselves and their musical heritage. Albéniz, along with Granados and de Falla, comprise what is known today as the Spanish National School of the late romantic period.

Albéniz was born in 1860 in Catalonia, where gypsy music strongly influenced him. A child prodigy, by age four he was giving public piano performances and being accused of using trickery in his playing. At twelve, he stowed away on a ship to South America. There he led a haphazard life of touring and performing in Argentina, Uruguay, Brazil, Cuba, Puerto Rico, and eventually the United States, where he appeared in a vaudeville act playing piano behind his back. He finally settled in Paris, where he became close friends with the major impressionist composers.

Iberia, his last composition, is a set of twelve pieces for solo piano divided equally into four volumes. As in much of Albéniz's music, the guitar's spirit permeates the work. Subtitled *"12 nouvelles 'impressions'*," the majority of the pieces indeed combine an impressionistic quality with typical Spanish melodies. Pianists, composers and musicologists have universally praised its rich harmonic vocabulary, rhythmic complexity, and the ambitiousness of its architectural design. Messiaen hailed it as a pianistic marvel and the greatest masterpiece of Spanish music. *Rondeña* is the opening piece of Book II of *Iberia*. The name may refer to the ancient city of Ronda in the province of Málaga, where Rilke lived in 1913. *Rondeña* is made up of alternating calm and agitated sections. It has a mixed rhythm, very popular in Spanish music, in which the play of 3/4 against 6/8 time is maintained throughout the whole piece. *Eritaña* is the name of a tavern in the outskirts of Seville. The closing piece of the cycle, its rhythm is the same as the *Sevillana's*. Debussy, a great admirer of this piece, wrote, "*Eritaña* is joy at dawn, happy to have found a tavern where the wine is fresh. Intermittent waves of humanity burst into laughter, laughter accented by the beating of tambourines. Never has music generated such diverse and colorful impressions; one's eyes close as if blinded by images altogether too brilliant."

III. Brazilian composer Camargo Guarnieri, the son of Italian immigrants, was born in the rural town of Tietê in the state of São Paulo, where there was still a strong and constant contact with folk traditions. He sought guidance from Mário de Andrade, one of the driving forces behind the "Week of Modern Art," and one of Brazil's most brilliant intellectuals, who upheld the ideal of an art rooted in popular culture. Guarnieri was the first Brazilian composer to use Portuguese terms as an indication of character and form. His set of fifty *Ponteios* (Preludes) for piano is one of Brazil's most important piano cycles. The *Dança Brasileira* (Brazilian Dance) and *Dança Negra* (Afro-Brazilian Dance) were originally written for piano, his favorite compositional instrument. These pieces were later incorporated into an orchestral suite.

IV. Francisco Mignone, also the son of Italian immigrants, was born in the capital of the Brazilian state of São Paulo, where Italian opera was the principal musical attraction. The *lundu*, a predecessor of the *samba*, is a direct descendant of the *batuque* (an African percussion rhythm), which was the emotional "escape-valve" used by the slaves to help alleviate their sufferings. Mignone's *Lundu*, in rondo form, takes us back to the music of the salons of 19th-century Brazil. It has a slower middle section in a minor key, similar to a *Modinha*. The composer wrote three versions, for solo piano, piano four hands (on which this arrangement was based), and guitar duo.

The *"Lendas Sertanejas"* (Legends from the Outback) were composed between 1921 and 1938, and were Mignone's first cycle of piano pieces with a full-fledged Brazilian character. Although not inspired by specific folktales, they are permeated by a folk atmosphere. Mignone called No.8 the most romantic and authentically Brazilian of the *Lendas*, and a piece in which he fully expressed himself as an artist.

The *congada* has its roots in Africa. It has been described as "a dramatic dance, a royal procession accompanied by chants, for the enthroning of a new king." Mignone wrote his *Congada* at the age of 24 as part of the second act of his opera *O Contratador de Diamantes*. The popularity of Mignone's *Congada* led the composer to create versions for solo piano (on which this transcription is based) and piano four-hands. It was performed by the Vienna Philharmonic conducted by Richard Strauss during their tour of Brazil in the 1920's. In this piece, the composer uses motifs from a *lundu* collected in Bahia by the Austrian travelers Spix and Martius.

Wednesday Noon Concert: July 24

Combattimento Consort Amsterdam

I. Suite in G Minor for Strings and Basso Continuo — **Wilhelm Friedemann Bach**
(formerly attributed to J.S. Bach, BWV 1070) — *1710 – 1784*

Larghetto-Un poco allegro
Torneo
Aria
Menuetto-Trio
Capriccio

II. Concerto in B-Flat Major for Two Oboes, Strings and Basso Continuo — **Johann Friedrich Fasch**
1688 – 1758

Allegro
Largo
Allegro

III. Pars no. 3 from *"Mensa Sonora"* — **Heinrich Ignaz Franz Biber**
1644 – 1704

Gagliarda
Sarabanda
Aria
Ciacona
Sonatina

IV. Concerto in G Minor for flute, bassoon, strings and basso continuo, *"La Notte"* (Night) — **Antonio Vivaldi**
1678 – 1741

Largo
"Phantoms" (Presto-Largo-Presto)
"Sleep" (Largo)
"The Chase" (Allegro)

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I. During the 16th and 17th centuries, dance music evolved to become court music. The intention became not actually to dance, but rather to listen. This process chiefly took place at the court of Louis XIV of France, where various dances were brought together in the forms of "suites" or "ouvertures," the latter taking their name from the opening movement. Bach adopted this French genre in Germany and developed it to unprecedented levels of artistic accomplishment, culminating in his four Orchestral Suites (BWV 1066-69). [See the notes for the *Suite in B Minor* on the Thursday Concert.]

The G Minor Suite heard here was long attributed to Bach as a "fifth suite," given the catalogue number BWV 1070, but its true authorship has not been precisely determined. Only in 1853 could a score be reconstructed from copies of the parts, the only original material extant, with the author indicated solely as "Bach." Certain stylistic features and the arrangement of the movements point to Bach's eldest son Wilhelm Friedemann as the likely composer.

II. A student prank played by the composer Johann Friedrich Fasch reveals the extent to which his mentor Telemann was loved and esteemed. As a young man Fasch studied law in Leipzig, although music was closer to his heart. He doubted, however, whether he had sufficient talent to make it his profession. He therefore decided to seek "proof" of his musical aptitude. One day he wrote a suite for his fellow students of the *Collegium Musicum*, pretending it was a work by Telemann. Everyone thought it wonderful and no one doubted Telemann's authorship for a moment. Fasch was doubly happy: Not only was his music liked, his composition also appeared to be at the level of the highest upon high. He therefore decided he could afford the risk of embarking upon a musical career, even though he took the caution of completing his law studies.

Although Fasch once commented that he had "learned everything he knew from Telemann's splendid works," it must also be the case that he absorbed much as a result of the numerous and, above all, varied musical positions he held. Throughout one winter he sang in the Weissenfeld Chapel, he played the violin at the Bayreuth opera [long before Wagner built his theater there], the organ in Greiz, and he was *Kapellmeister* to the Bohemian court of Morzin in Lukavec. In between he wrote operas that everyone loved except he himself. Fasch's adventurous roaming came to an impressive end with his appointment as *Kapellmeister* to Anhalt-Zerbst, one of the leading court chapels of central Germany. There he remained the rest of his life, 36 years in all. Although today Fasch's name does not enjoy widespread renown, he is nevertheless considered the greatest contemporary of Bach. In his own time he was highly regarded and Bach made quite a number of transcriptions of his suites. And the fact that Leipzig students of the day saw the hand of Telemann in a suite by Fasch is not really so remarkable when one considers that the great man himself was so impressed by Fasch's work that he once gave a performance of a cycle of his church cantatas.

III. Born in Bohemia (now the Czech Republic), Heinrich Biber was one of the most phenomenal violinists of his time and, in addition, a great composer. His style of violin writing was for the seventeenth century exceedingly virtuosic, making generous use of chordal passages and "*scordatura*" (unconventional string tuning) technique. These feats of technical brilliance were never an end in themselves, however, but were rather placed in service of the music and the logical progression of the composition. In 1789 the cultural traveler Charles Burney examined several of Biber's scores, admiringly recording in his journal, "...of all the violin players of the last century Biber seems to have been the best, and his solos are the most difficult and most fanciful of any music I have seen of the same period." Biber was employed at the court of Count Liechtenstein-Kastelkorn in Kromeriz, a great music lover and creditable amateur violinist who also possessed one of the best orchestras of the time. In 1670, for reasons as yet unexplained — and without having requested permission — Biber disappeared, only to resurface at the court of the Prince Archbishop of Salzburg, where he was eventually promoted to the position of *Kapellmeister*. His fame as a violinist and composer was so great that in 1690 Emperor Leopold I elevated him to the status of nobility, making it possible for him to call himself Von Biber. The *Mensa sonora* collection, published in Salzburg in 1680, consists of six suites for strings.

IV. It may be difficult for us to imagine today, with sounds of Vivaldi's *Four Seasons* reverberating through countless numbers of commercials, that the composer of this unremittingly popular classical hit was for a long time practically forgotten. No more than a handful of his violin concertos were known, and then only in Johann Sebastian Bach's harpsichord arrangements. All remaining knowledge of Vivaldi was confined principally to anecdotes, such as the story that the composer, an eccentric priest, was frequently reprimanded by his church patrons for interrupting his celebration of mass by hastily scribbling a fugue subject in the sacristy.

It was only at the beginning of the twentieth century that this image of Vivaldi began to change, in particular due to the pioneering work of the Italian composer Gian Francesco Malipiero (1882-1973). He was responsible for the first wave of the Italian baroque music revival, issuing articles about and publications of the works of Monteverdi and Vivaldi. During the nineteen forties, musicologists such as Marc Pincherle began to catalogue and publish Vivaldi's extensive body of works. In the seventies, the Danish musicologist Peter Ryom published the

most extensive and accurate Vivaldi catalogue in existence, the Ryom-Verzeichnis (RV). From that point onward Vivaldi's music attracted growing interest, partly thanks to the rise — and ever increasing professionalism — of ensembles specialized in early music.

Vivaldi has thus been fully rehabilitated, and quite rightly so. It was he, after all, who developed the definitive form of the Baroque concerto (for both solo and multiple instruments), propelled the expressive possibilities of string instruments to unprecedented levels, and brought drama and passion to instrumental music. Vivaldi composed for a living. He composed week in and week out, month in and month out. Between 1703 and 1740, the period he was attached — first as violin teach and later as "*maestro di concerti*" — to the *Pio Ospedale della Pietà* in Venice, an orphanage for abandoned and indigent women and girls, he wrote two concertos a month just for that institution alone. (The orphanage also did service as a music conservatory). Many of those concertos (about 40!) were written at the request of the considerable number of soloists the conservatory boasted. This fact also explains the enormous variety among the solo concertos as well as the diversity of concertos for multiple solo instruments: double concertos, concertos for three or more soloists and solo concertos for double string orchestra with basso continuo. The style of these compositions displays a surprising consistency, partly because Vivaldi seldom "borrowed" musical ideas from others, but rather (even more so) from himself.

Since nearly all his concertos are cast in the same three-movement form (fast-slow-fast), and even within the movements a certain pattern is maintained (the fast movements having a strict *ritornello* (recurring theme) structure, whereby solo and orchestra keep alternating with each other), it has often been argued that Vivaldi composed the same concerto over and over again. Nothing could be further from the truth. Within their fixed structure, the concertos are highly varied in terms of mood as well as harmonic and melodic invention. Furthermore, great diversity exists between, and even within, the individual movements of a concerto.

— *Taco Stronks*

Wednesday Noon Concert: July 31

The Fantastic Four Seasons

Red Priest: Piers Adams, *recorders;* Julia Bishop, *violin;* Angela East, *cello;* Howard Beach, *harpsichord*

I. Concerto in E Major "Spring" — **Antonio Vivaldi** *1678 – 1741*

Allegro: Spring has arrived / Birdsong / A Bubbling Stream / Thunder / Birdsong
Largo: The Sleeping Goatherd / Murmuring Fronds and Grasses / A Barking Dog
Allegro: Pastoral Dance

II. Prelude and Fugue in G Minor for solo harpsichord BWV 885 — **J.S. Bach**

III. Concerto in G Minor "Summer" — **Vivaldi**

Allegro non molto: Languishing in the heat / The Cuckoo / The Turtle-dove / The Goldfinch / Balmy winds
The North Wind / The Lamenting Peasant
Adagio-Presto: Uneasy Rest in Fear of a Storm / Flies and Gnats / Thunder
Presto: Impetuous Summer Storm

IV. Andante and Allegro from Sonata No 2 in A Minor for solo violin, BWV 1003 — **J.S. Bach**

V. Concerto in F Major "Autumn" — **Vivaldi**

Allegro: Dancing, Singing Peasants / The Drunkard / Dozing Drunkards
Adagio molto: Sleeping Drunkards
Allegro: The Hunt / The Fleeing Stag / Rifle-shots and Hounds / The Stag Dies

VI. Prelude from Suite No.4 in E-Flat Major for solo cello, BWV 1010 — **J.S. Bach**

VII. Concerto in F Minor "Winter" — **Vivaldi**

Allegro non molto: Bitter Frostbite / Cruel Winds / Stamping Feet in the Cold / Winds / Chattering teeth
Largo: Peaceful and Content by the Fire / Rain Outside
Allegro: Walking Cautiously on Ice / Falling Down / Running Swiftly / The Ice Breaks / The Sirocco Wind / All the Winds at War

All arrangements by Red Priest

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To create a piece of music that achieves unprecedented, household-name popularity throughout the world, continues to live on for centuries after one's death, and indeed becomes the defining work for a particular country and epoch, must be the dream of every composer. Vivaldi's *Four Seasons* clearly fall into this elite category. And yet there's a price to pay for such immortality: the masterpiece becomes, in the eyes of the general public, the only worthwhile work in the composer's entire output; everything else is pre-judged as inferior. Thus Sir Thomas Beecham famously dismissed Vivaldi's remaining 400 (and more) concertos, with a single slice of his razor-sharp wit, as "the same concerto composed 400 times."

Certainly it is true that Vivaldi had a tendency to over-use certain techniques, but his enduring reputation for composing only simplistic, repetitive harmonies and figurations simply does not stand up to close scrutiny. The *Four Seasons*, recognized amongst the most colorful and inventive instrumental works of the entire baroque period, are in fact far from atypical of the his imagination.

The key to the *Seasons*' popularity lies in their programmatic nature, which encourages performers to look beyond the notes themselves to the dramatic possibilities behind them, as spelled out in the accompanying sonnets, which vividly describe the sounds of a year in the Italian countryside. In this way, Vivaldi was ensuring that performances would have the full variety, interest and intent that all composers naturally wished for their works — indeed the *Seasons* are one of the very few instrumental compositions of their day that give in-built instructions for effective performance!

In arranging the *Seasons* for our particular line-up we are following a precedent set by French composers such as Nicholas Chedeville and Jean Jacques Rousseau, who presented colorful chamber versions with recorder or flute stealing the virtuoso lead line. To redress the balance, the concertos are interspersed in today's program with some of Bach's most sublime music for unaccompanied harpsichord, violin and cello, which needs little introduction here. Bach was a great admirer of Vivaldi's music, and undoubtedly would have been familiar with the *Four Seasons*, though whether he would have imagined his music used in this way is open to debate. In any case we hope you enjoy the opportunity to compare his cerebral perfection with the mercurial sound-world of the Red Priest of Venice!

— *Piers Adams*

Friday Noon Concert: July 19

John Dornenburg, *viola da gamba*; John Butt, *harpsichord*

I. Pièces de viole in A Minor — **Marin Marais**
1656 – 1728
Prèlude
Grand Ballet

II. Pièces de viole in E Minor — **Marin Marais**
Feste Champêtre
Tombeau pour Mr. de Sainte-Colombe

III. Sonata for Viola da gamba and Harpsichord in D Major, BWV 1028 — **J.S. Bach**
1685 – 1750
(Adagio)
(Allegro)
Andante
Allegro

IV. Pièces de viole in D Major

La Regente, noblement et soutenu — **Antoine Forqueray**
c. 1671 – 1733

La Du Vaucel, trés tendrement — **Jean-Babtiste Forqueray**
1699 – 1782

La Tronchin, movement aisé — **Antoine Forqueray**

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I. and **II.** Marin Marais and Antoine Forqueray are described in Hubert Le Blanc's *Defense de la basse de viole* of 1740 as being the leading members of what he called the *empire de la viole*. This high esteem is just as valid today, and Marais' five published books of *Pièces de Violes* and Forqueray's single surviving volume include some of the finest music ever composed for the viola da gamba. Marais' music is particularly broad in scope, ranging from short dances and character pieces to extended works of truly great musical imagination and integrity. The *Prélude* and *Grand Ballet* in A Minor are found in his third book of 1711, by which time he had developed most of his idiomatic ornamentation signs and instructions for fingerings, bowings, two different types of vibrato, arpeggiation, and expressive swells *(enfler)*. The *Prélude* is one of his most beautifully soulful creations, while the *Grand Ballet* is an extended set of virtuoso variations built upon a gavotte dance rhythm. The Second Book of 1701 contains some of Marais' deepest emotions and richest compositions such as the *Tombeau de Mr. de Sainte-Colombe*, which is a moving lament for his renowned teacher. The *Tombeau* leads the listener through the classical stages of grief, employing the same rhetorical techniques that would be used by a master orator at a funeral. The multi-sectioned *Feste Champêtre* from Marais' *Suite d'un goût etranger* of Book Four (1717) seems worlds away from the solemn introspection of the *Tombeau*. In the middle of this breezy country fair Marais inserts a quietly arpeggiated *Muzette* (a type of courtly bagpipe) followed by a loud *Tambourin*, a folk dance originally accompanied by a pipe and tabor.

III. J. S. Bach wrote for the viola da gamba in his two Passions, five cantatas, *Brandenburg Concerto No. Six*, and in three Sonatas with obbligato harpsichord. It has never been established that Bach knew Marais' famous books of *Pièces de Violes*, but there is an enigmatic similarity of the theme of Marais' *Tombeau de Mr. de Meliton* from his first book (1686/89) to the opening chorus of the *St. Matthew Passion*, *"Komm ihr Töchter."* Also, the chordal style of the *St. Matthew Passion* aria *"Komm süsses Kreuz"* shows a strong similarity to the style of the French viola da gamba composers, which sets it apart from Bach's other viola da gamba music. The three Sonatas for Viola da Gamba and Harpsichord are composed in the trio sonata format that Bach also employed in his sonatas for flute and violin, with the harpsichordist's right hand performing the role of a second melody instrument and the left hand playing the bass line. Each instrument holds an equal importance in these pieces, and the dialogue they share must be carefully balanced. The Sonata in D Major is in the Corellian four-movement form of contrasting affects, and is particularly interesting for the back-to-back cadenza-like solos for harpsichord and viol near the end of the final movement.

IV. Antoine Forqueray, like Marais, held a position at the French court as *Musicien ordinaire de la chambre du roy* where he is known to have been a favorite of King Louis XIV even as a young boy. Already by 1682 the newspaper *Mercure galant* stated that he was so advanced in his abilities on the viola da gamba that "at present one finds few people who can equal him." Later on in 1738 the *Mercure de France* wrote "If there is something to reproach him for, it is only for having made his pieces so difficult that only he and his son can perform them gracefully." Le Blanc called him "capricious, whimsical, bizarre." Antoine's only surviving book of *Pièces de Violes* was published in 1747 by his son, Jean-Baptist, two years after Antoine's death. Among the 29 pieces in this collection are three written by Jean-Baptist himself, and he states in his preface that he also composed the bass lines and provided the fingerings for the solo part. This collection of pieces by the father and son Forquerays represents the culmination of the virtuoso viol tradition that began with the teachers of Sainte-Colombe in the early 7th century.

— John Dornenburg

Friday Noon Concert: July 26

Aimée Kreston, *violin*; Lucinda Carver, *harpsichord*

I. Pieces de Clavecin, Onzième Ordre — **Francois Couperin** *1668 – 1733*

II. Sonata No. 6 in G Major, BWV 1016 — **Johann Sebastian Bach** *1685 – 1750*

Allegro
Largo
Allegro
Adagio
Allegro

III. Sonata No. 2 in A Major, BWV 1015 — **J.S. Bach**

(Allegro)
Allegro assai
Andante un poco
Presto

(Program notes will be available at the concert.)

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Friday Noon Concert: August 2

Joanna Blendulf, *cello;* John Butt, *harpsichord*

I. Sonata No. 1 in G Major for viola da gamba and harpsichord, BWV 1027 **J.S. Bach**

Adagio
Allegro ma non tanto
Andante
Allegro moderato

II. Sonata No. 3 in G Minor for viola da gamba and harpsichord, BWV 1029 **J.S. Bach**

Vivace
Adagio
Allegro

III. Suite No. 4 in E-Flat Major, for solo cello, BWV 1010 **J.S. Bach**

Prelude
Allemande
Courante
Sarabande
Bourrée I – Bourrée II
Gigue

(Program notes will be available at the concert.)

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Solo String Music of Johann Sebastian Bach and Related Compositions

(Works listed are by J. S. Bach unless otherwise indicated.)

Friday, July 12

Paul Galbraith, *eight-string guitar*

I. Pavane and Gaillarde — **Louis Couperin** *1626 – 1661*

II. French Suite No. 2 in C minor (transp. to E minor), BWV 813
- Allemande
- Courante
- Sarabande
- Air
- Menuet
- Gigue

III. Sonatina Op. 51 (1958) — **Lennox Berkeley** *1903 – 1989*
- Allegretto
- Lento
- Rondo: Allegro non troppo

IV. Ariette — **Jacques Ibert** *1890 – 1962*
- Française

V. Children's Corner Suite (1908) — **Claude Debussy** *1862 – 1918*
- Doctor Gradus ad Parnassum
- Jimbo's Lullaby
- Serenade of the Doll
- The Snow is Dancing
- The Little Shepherd
- Golliwog's Cakewalk

All works arranged for eight- string guitar by Mr. Galbraith

Paul Galbraith appears by arrangement with Lisa Sapinkopf Artists (510) 428-1533.

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This is a program of French music, or, to be more accurate, French-sounding music. To pinpoint the defining characteristics of a national style is a diverting challenge, and one that's by no means easy! In the present instance, Debussy helps us when he refers to "our old harpsichordists [who] held the secret of that graceful profundity, that emotion without hysteria..."

It was probably the French lutenists who were at least partly responsible for what became known as *"le style français."* Briefly, the lute took firm root in France during the 17th and 18th centuries, to the extent that it became practically a symbol of that country's music. An instrument of immense charm, the lute challenged its composers to overcome its inherent shortcomings by making an artistic value out of them. Thus, its lack of sustain gave rise to florid ornamentation (to give the illusion of sustain), its lack of volume to a wide and rich palette of tone-color, and its limited harmonic diversity (there is only a certain range of keys in which you can play with a given tuning) to an affecting simplicity and directness. French lutenists were also famous for their inventiveness in spreading and arpeggiating chords, again to overcome the sound's rapid decay, and this graceful *"style brisé"* ("broken style"), as it was called, became another defining feature of the French instrumental style. Gradually, the lute began to yield in popularity to the more sonorous harpsichord (or clavecin).

Louis Couperin, though multi-talented as an organist, harpsichordist, and, principally, viol player, didn't play the lute, but nevertheless took his illustrious teacher Chambonnière's lead in transferring all the chief aspects of lute style to the harpsichord. Couperin's Pavane is in F-Sharp Minor in the original — a highly unusual key for the clavecin at that time. It was however a highly characteristic key for the Baroque lute, and was the favorite key of Ennemond ("Vieux") Gaultier, the greatest French lutenist. This wonderfully elegiac work is thought to have been composed as a *"tombeau du Vieux Gaultier"* upon Gaultier's death. This Gaillarde is unrelated to the Pavane — it was originally in a different, distant key — but it couples surprisingly well in this transcription, where both pieces are arranged in the same mode of B Major.

The final flowering of the French style happened in Germany with J. S. Bach, the greatest synthesizer of national styles. Although the title "French Suites" was not Bach's own, he did write the title page in French: *"Suites pour le clavecin."* This fact, together with the relative simplicity and succinctness of the writing, is likely what prompted an early publisher to call them French. Curiously, the English Suites in general are more based on French models. Still, the Second French Suite does seem to be the most consciously "French" of the set. The French elements can most easily be detected in the outer movements, with the gorgeous opening Allemande in *"style brisé,"* and the final French-style dotted gigue.

Lennox Berkeley was an Englishman of partial French extraction who lived for years in Paris, where he studied with Nadia Boulanger and was close friends with Ravel and Poulenc. He seems to bridge the "channel divide" in much the same way that Turner (who so fascinated Debussy) did, and he shares that painter's magical delicacy. If Berkeley had been a painter, he would surely have opted to specialize in watercolors (my intuition entirely!) His Englishness comes out in his predilection, especially in his opening gestures, for the type of lyricism found in English folksong. This work, I feel, is no exception (the well-known lyric "as I walked out one morning in springtime" comes to mind — my mind, at least!) The Sonatina was written for Julian Bream in 1958. All Berkeley's guitar writing (including the lovely concerto written 16 years later) displays an uncanny intuitive grasp of this unpredictable instrument!

Jacques Ibert's two pieces for guitar have been almost totally neglected by guitarists, largely — at least in the case of "Française" — because of its awkwardness on six-string guitar. ("Française" did become "Guitarre" for piano — a rare case of pianists pinching from the guitar repertoire, rather than the other way around!) They are very welcome additions to the small number of guitar works by French composers of standing. Ibert studied under Ravel's teacher Emile Pessard, hence perhaps his Ravelian fastidiousness and refinement — although these are generally brought to bear on less ambitious material than that exploited by Ravel.

Debussy's "Children's Corner," together with Schumann's "Scenes from Childhood," forms the most touching tribute in music to childhood fantasy, "a world seen through both amused and nostalgic eyes," to quote the great Swiss pianist Alfred Cortot. The work is affectionately dedicated to Debussy's beloved daughter Chou-Chou, who was five when the piece was completed, and who must have provided its inspiration. Debussy opens with a glimpse of a child at boring piano exercises ("Chou-Chou has it in for a little prelude by Bach...every morning she gives it a bad time; I must say, I can't bring myself to hold it against her" wrote Debussy to a friend). But then Debussy, conjuring up the child's inner world and the barely suppressed imaginative flights which gradually deflect and inflect the exercise, transforms this study into a poetic fantasy, à la Chopin. In Jimbo's Lullaby (perhaps Jumbo became Jimbo in Chou-Chou's pronunciation; she had an English nanny and mixed French and English "in the most alarming way," according to her father), Chou-Chou's toy elephant is sung to sleep. In the next piece, her doll is the serenader — and Debussy lends the doll a subtly mechanical aspect. In "The Snow is Dancing," Debussy evokes the soundless fall of snow, together with a picture of the child's rapture mingled with regret. "The Little Shepherd" is quintessential Debussy; the shepherd plays his solitary flute to the wind, "which tells in passing the history of the world." "Golliwog's Cakewalk" caps the set in high spirits and laughter. Debussy (the child in all of us?) pokes a little fun with an ironic quote from Wagner's "Tristan."

— *Paul Galbraith*

Solo String Music of Johann Sebastian Bach and Related Compositions

(Works listed are by J. S. Bach unless otherwise indicated. For program notes on the Bach works, see pages 127-129.)

Sunday, July 14

Elizabeth Wallfisch, *violin*

I. Partita No. 1 in B Minor, BWV 1002

Allemande - Double
Courante - Double
Sarabande - Double
Tempo di Bourrée - Double

II. Sonata No. 3 in C Major, BWV 1005

Adagio
Fuga
Largo
Allegro assai

The first three seasons of the new Guests of the Fest Series are made possible through the extraordinary generosity of Mrs. Violet Jabara Jacobs. Thank you and dank u wel, Mrs. Jacobs!

Solo String Music of Johann Sebastian Bach and Related Compositions

(Works listed are by J. S. Bach unless otherwise indicated. For program notes on the Bach works, see pages 127-129.)

Friday, July 19

Ron Leonard, *cello*

I. Suite No. 5 in C Minor, BWV 1011
- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I-Gavotte II
- Gigue

II. Suite in G Major, Op. 131c, No. 1 — **Max Reger** *1873 – 1916*
- Praeludium
- Adagio
- Fugue

III. Suite No. 4 in E-Flat Major, BWV 1010
- Prelude
- Allemande
- Courante
- Sarabande
- Bourrée I—Bourrée II
- Gigue

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Pre-concert receptions for Guests of the Fest by Candlelight Series audience members are provided courtesy of Phillips Gallery, Sixth Street between Dolores & Lincoln, Carmel 6-8:30 pm, Fridays, July 19, July 26, and August 2.

Solo String Music of Johann Sebastian Bach and Related Compositions

(Works listed are by J. S. Bach unless otherwise indicated. For program notes on the Bach works, see pages 127-129.)

Saturday, July 20

Lyndon Johnston Taylor, *violin*

I. Sonata No. 3 in C Major, BWV 1005
Adagio
Fuga
Largo
Allegro assai

II. Sonata in A Minor, Op. 27, No. 2 ("Obsession"), dedicated to Jacques Thibaud — ***Eugène-Auguste Ysaÿe** *1858 – 1931*
Obsession: Prélude (Poco vivace)
Malinconia: Poco lento
Danse des Ombres: Sarabande (Lento)
Les Furies: Allegro Furioso

III. Ciaccona from Partita No. 2 in D Minor, BWV 1004

Sonata in A Minor, Op. 27 by Eugène-Auguste Ysaÿe

Belgian composer Eugène-Auguste Ysaÿe's Sonata No. 2 is dedicated to one of the great expositors of the Franco-Belgian violin school, Jacque Thibaud (1880–1953). For centuries, virtuoso violinists have been described as crazy or demon-possessed, so Thibaud would have received the "Obsession" sonata as a compliment! In the first movement, an obsessed violinist tries to concentrate on Bach's Partita No. 3 [heard on the July 27 Candlelight program], only to be interrupted by violent outbursts and fantasies based on the famous Gregorian chant *Dies irae* (Day of Wrath). The Malinconia (Melancholy) follows, a somber duet reminiscent of Bach's Siciliano from the Sonata No. 1 [also heard on July 27]. Everything seems normal until the Dies irae is inserted just prior to the ending cadence. For the *Danse des Ombres* (Dance of the Shadows), Ysaÿe uses a musical form familiar to Bach, a set of variations based on the *Dies irae* theme. Finally, *Les Furies* (The Furies) is named after Greek mythological goddesses who tormented criminals based on the wishes of their victims. No reference is made to Bach or his forms, but only to the recurrent *Dies irae* theme. Perhaps the violinist has sold his soul to the devil.

— Lyndon Johnston Taylor

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Solo String Music of Johann Sebastian Bach and Related Compositions

(Works listed are by J. S. Bach unless otherwise indicated. For program notes on the Bach works, see pages 127-129.)

Friday, July 26

Angela East, *cello*

I. Suite No. 2 in D Minor, BWV 1008

Prelude
Allemande
Courante
Sarabande
Minuet I – Minuet II
Gigue

II. Suite No. 3 in C Major, BWV 1009

Prelude
Allemande
Courante
Sarabande
Bourrée I – Bourrée II
Gigue

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Solo String Music of Johann Sebastian Bach and Related Compositions

(Works listed are by J. S. Bach unless otherwise indicated. For program notes on the Bach works, see pages 127-129.)

Saturday, July 27

Aimée Kreston, *violin*

I. Sonata No. 1 in G Minor, BWV 1001

Adagio
Fuga
Siciliano
Presto

II. Partita No. 3 in E Major, BWV 1006

Preludio
Loure
Gavotte en Rondeau
Menuett I-Menuett II
Bourrée
Gigue

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Solo String Music of Johann Sebastian Bach and Related Compositions

(Works listed are by J. S. Bach unless otherwise indicated. For program notes on the Bach works, see pages 127-129.)

Friday, August 2

Jian Wang, *cello*

I. Suite No. 1 in G Major, BWV 1007

Prelude
Allemande
Courante
Sarabande
Menuett I-Menuett II
Gigue

II. Suite No. 6 in D Major, BWV 1012

Prelude
Allemande
Courante
Sarabande
Gavotte I-Gavotte II
Gigue

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Solo String Music of Johann Sebastian Bach and Related Compositions

(Works listed are by J. S. Bach unless otherwise indicated. For program notes on the Bach works, see pages 127-129.)

Saturday, August 3

Elizabeth Blumenstock, *violin*

I. Sonata No. 2 in A Minor, BWV 1003

Grave
Fuga
Andante
Allegro

II. Partita No. 2 in D Minor, BWV 1004

Allemande
Courante
Sarabande
Gigue
Chaconne

The first three seasons of the new Guests of the Fest Series are made possible through the extraordinary generosity of Mrs. Violet Jabara Jacobs. Thank you and dank u wel, Mrs. Jacobs!

Bach's Solo Violoncello Suites

Bach's genius as a composer can be traced to many aspects of his intense musical thought. Among the most fascinating and paradoxical is his tendency to write music of an extremely high "pecific gravity," — music in which every conceivable thread of musical meaning and implication is drawn out of the basic musical ideas. Often he could not resist the temptation to elaborate music he had already composed, so it is not surprising to find at least one contemporary critic who thought his music too complex and suffused with unnecessary ornament. But — and herein lies the paradox — quite often the more that he added to a piece, and the more intensely he worked through the implications of the initial "invention," the more direct and spontaneous the music sounds. By a curious musical alchemy Bach seems often to have created music which is extraordinarily accessible to a wide range of listeners, and, far from being over-elaborated, sounds as if it could go no other possible way.

In this light, the unaccompanied works for violin and violoncello are particularly beguiling. Somehow, the more limited the instrumental medium and the fewer polyphonic strands that can be realized, the more complex and detailed the music sounds. This is not to say of course that these pieces, suffused as they are with dance structures, sound turgid or musically obscure. Indeed the image of a solo string-player playing popular dance forms has something of the connotations of folk music. But by writing what is essentially one-line music with only a few double-stopped clues as to where other lines might lie, Bach implies a rich polyphonic texture which the listener, in turn, somehow intuits. If Bach's autograph title — *"libro primo"* — for the violin solos dated 1720 implies that the lost autograph of the cello suites contained the heading *"libro secondo,"* one may perceive a particular sequence behind the project: the violin solos reduce the texture of classic sonata and partita genres to a single instrument which allows a certain amount of polyphony; the cello suites show a further stage of distillation, since the possibilities for chordal playing are that much more limited (chords are found mainly in the slower *sarabande* movements and sometimes in the simpler textures of the "modern" dances). Thus like an organism that thrives best with pruning, the suites for unaccompanied cello depend — to a certain extent — on the limitations of medium; the player and listener together create ever richer musical meanings and dimensions.

Although Bach's oeuvre often display his wont for specifically musical "projects" or encyclopedic compilations of particular genres, he still lived in an age when most music was written with a definite practical aim or occasion in mind. Nevertheless we still do not know for whom Bach wrote his music for unaccompanied violin and cello. Since he was active as Kapellmeister at the Köthen court 1717-23, the name of Christian Ferdinand Abel — Bach's friend and colleague at that court — frequently comes to mind for the cello suites. Hans-Joachim Schulze has recently shown that the copies Anna Magdalena (Bach's second wife) prepared of both sets of works under Bach's supervision were most probably designed for G. H. L. Schwanberg, a musician at the Wolffenbüttel court, who studied with Bach for at least the year, 1727-8. It seems that the Bachs — husband and wife — who almost made a "cottage industry" out of producing copies of Sebastian's music, expended care and time on each project in direct proportion to the importance of the recipient. In the case of Schwanberg, a relatively unimportant musician, Anna Magdalena did virtually all the copying, and not very conscientiously at that, while her husband seems to have given the project minimal attention. In other words, we lack a wholly satisfactory primary source for the'cello suites.

The core of the traditional Baroque suite was the group of four "old" dances — *allemande*, *courante*, *sarabande* and *gigue* — with a prelude to open each suite, and a pair of dances of the "modern" kind — e.g. *minuet*, *bourrée*, *gavotte* — placed between the *sarabande* and *gigue*. It is usually the modern, galant dances that are the simplest in texture since these were current as actual dance music and hence were less suitable for musical stylization. Bach, ever to perceive a cosmos in the most stringent limitations, does not seem to have been daunted by the prospect of writing several suites containing exactly the same dance forms; the diversity he achieves, from suite to suite, is quite remarkable. Predictably the greatest contrast is to be found in the opening preludes: the first [August 2] and fourth [July 19] comprise a perpetual spinning out of arpeggios which generate both chords and melodies; the second [July 26] a richly developed argument on the opening minor triad; the third [July 26] presents conjunct lines and arpeggiated figuration intertwined into a loosely-framed *fantasia*. Perhaps the most impressive are the overtures to the last two suites: the fifth [July 19] is basically a French overture, with its stately opening section followed by a fugue. It is in the latter that Bach's contrapuntal ingenuity is most remarkable since the piece is executed virtually as a single line which has to impersonate the several voices which constitute a fugal exposition. The prelude of the Sixth Suite [August 2] is the most extrovert of the set, a brilliant virtuoso piece which seems to evoke a much larger performance genre, such as one of the fast movements of the Brandenburg Concertos. Of the succeeding movements, the *allemande* was that which had been furthest developed from its roots as vehicle of dance; indeed, after the *sarabande*, this is often the slowest and most expressive piece, one which can often exploit a wide range of motives and note values.

Bach's Solo Violin Partitas and Sonatas

Bach's sonatas and partitas for solo violin were completed at Cöthen in 1720 and represent the culmination of the German

tradition for unaccompanied violin, a tradition which combined extreme virtuosity with the German love of complex contrapuntal textures. What takes these works even beyond the level of difficulty of the cello suites (composed around the same time) is the complexity of the double-stopping, especially in fugal movements. The three sonatas are all based on the four-movement Italian model (slow-fast-slow-fast) and are analogous to the violin sonatas "in church style" of Corelli. The preludes to the Sonatas in G Minor [July 27] and A Minor [August 3] contain extremely florid ornamentation over a relatively simple chordal "story." While the elaborations that Corelli offered for his sonatas were by means of advice or example, Bach's are mandatory, the apparently spontaneous ornaments actually forming a musical argument in their own right, responding to one another, matching and contrasting. The C Major Prelude [July 14 and July 20] adopts a somewhat different style, sound rather like a string *sinfonia* with its expansion — in the first five measures — from one to four voices. Virtually every bar contains the same dotted figuration (a sense of motivic tautness that is evident in Bach's very earliest keyboard and choral works); this gives the piece a thread that sustains our attention from the beginning to the end.

Among the most remarkable movements in Bach's unaccompanied string music are the three fugues that form the second movements of these sonatas. Not only does the medium of the single violin have to present the multiple entries of a fugal exposition, it has also to give the sense of contrast, light and shade in the episodic sections that take us momentarily away from the subject. There may well be a cross-over between Bach violins fugues and those he played on the organ: certainly the G Minor one [July 27] appears in an organ version and it might well be that the fugue from the famous Toccata and Fugue in D Minor began as a violin piece. It would be interesting to know if anyone could have guessed that the G Minor Fugue was originally written for violin had only the organ version survived. It contains a remarkable variety of figuration and concomitant playing techniques, thus challenging the player to preserve a sense of continuity. Even more ambitious, in terms of compositional and technical challenge, is the C Major Fugue [July 14 and July 20]. The seemingly innocuous subject (perhaps the dullest of the three) is soon found to combine with itself at close distance and, just as we think Bach has exhausted all the possibilities of both player and musical material he presents the fugue afresh with the subject inverted (i.e. where one note originally went up or down the new version does precisely the opposite) together with an attempt at inverting the accompanying chromatic melody.

Bach gives us three different answers to the character of the third movement: the G Minor Sonata [July 27] presents an airy Siciliano, a dance so beloved of Vivaldi in his concertos and sonatas. As usual, Bach manages to add more complex figuration than would usually be expected without destroying the underlying lilt of the Siciliano rhythm. The Andante of the A Minor Sonata [August 3] presents us with a vocally conceived aria complete with strumming chordal accompaniment. The Largo of the C Major Sonata [July 14 and July 20] is equally lyrical but — with its virtually continuous pattern of sixteenth notes, often passed from one part to another — it is more specifically instrumental. We hear Bach using an instrumental medium that is normally used for one line of music in two or three parts, and out of this — as if magically — emerges what seems to be a single melodic line.

The idea of perpetual motion is even more strongly evident in the finales of these sonatas: the first plays on the metrical ambiguity of the opening figuration, and Bach's very precise bowing instructions are designed to tease us in the course of the piece with an almost jazzy play of unpredictable note groupings. The A Minor finale [August 3] is more orthodox rhythmically but plays on the repetition of the opening material, together with piano echoes. Much of the material is suffused with an infectious dactylic pattern (long-short-short) that Albert Schweitzer aptly christened Bach's "joy" motive. The C Major finale [July 14 and July 20], in triple time with some matching phrasing, is perhaps the most dance-like of the three. Like the G Minor finale it makes wonderful use of varied bowing patterns and also exploits the string-crossing potential of the violin medium.

The D Minor Partita [July 14] is dominated by its famous closing movement, the Chaconne [also performed separately on July 27], perhaps the most striking work for violin before the nineteenth century. Bach had plenty of precedents in virtuoso string music (most notably in a similar ground-bass movement by Biber). However, he could also play on his knowledge of similar works for organ and harpsichord, most notably by Buxtehude, and already represented by his own great Passacaglia in C Minor for Organ. The Chaconne displays a veritable catalogue of musical figures, moods and violinistic passages, all heard within the ambitus of the same repeating phrase. Yet the whole piece forms a coherent arch, moving to the sublime section in the major mode and returning to the mood and idiom of the opening. It is as if Bach were providing us with an encyclopedia of musical sounds, yet ordered with tremendous dramatic poise and rhetorical pacing.

The Partitas in B Minor [July 14] and E Major [July 27] represent two basic conceptions of the German suite: the B Minor one (no. 1) reflects the grouping of dances that had been traditional for some thirty years (Allemande, Current, Sarabande), but instead of the closing Gigue there is a more modern (indeed danceable) dance, in the style of a Boreal (or Bourrée, in France); the E Major Partita (No. 3) is almost entirely in the

modern style, although — as if in reciprocation with the First Partita — it ends with the traditional Gigue. Another direct contrast between the two partitas is their differentiation of two national styles, most immediately evident in the movement titles: in the First Partita they are all Italian and in the third they are French.

Each of the dances in the First Partita [July 14] is followed by a "Double," a version of the same basic movement but in generally faster note values and often in a different style: for instance the opening Allemande presents a grand texture of dotted notes and separate bows (which, despite the Italian title, recalls the French ouverture), but its Double consists of continuous faster notes slurred, rather than detached, by the bow. The Courante is an elegant dance encouraging the violinist to swing across the strings; its Double is marked to be considerably faster and more impetuous. The solemn Sarabande becomes a perpetual movement where the notes are grouped in threes rather than twos. Perhaps the closing Double comes closest to its model, the Bourrée, filling in the gaps between the notes and providing a sense of cumulation to end the suite. In all, this First Partita exemplifies the improvisatory skills that instrumentalists were once taught, the ability to play a new, often faster version of an existing piece, not unlike jazz performance today. Moreover, this process also shows us how Bach, as a composer, was wont to take existing material and develop it in entirely new directions, almost concealing its origins.

The Third Partita [July 27] begins with one of Bach's most spectacular pieces for solo violin, a Preludio that would later find a full-dress version as the Sinfonia to Cantata 29. It is interesting to compare the two, since the sumptuous punctuation for trumpets and drums, the instrumental countermelodies and accompaniments, seem not to alter this single-line version. We almost already hear the entire texture in the resonance of the solo violin. The Loure is a dance that was made fashionable in the dramatic works of French contemporaries such as Rameau. It is stately, almost haughty, developing a melodic line out of relatively short motives and double-stopping. Bach only wrote two Loures, the other being in the G Major French Suite for harpsichord. Gavottes and Minuets he wrote aplenty though: this Gavotte is set in the popular rondo form, in which the dance is interspersed with episodes in contrasting characters. It also contains Bach's sole indication of violin fingering, something that suggests he was able to play these pieces himself. The two minuets also present contrasting characters, the first aristocratic and archetypally "French," the second in a "lower" style of the musette, a minuet that imitates the drone of a bagpipe. The Gigue provides the traditional rousing conclusion to the dances: it is of a type that was used in France, but one that was probably too unpredictable in rhythm and phrasing to have been danced in practice.

— *John Butt*

The Brazilian Guitar Quartet

July 18

I. Ouverture No. 3 in C Major (orig. D), BWV 1068 (excerpts) — **J. S. Bach**
(transcribed by Tadeu do Amaral) — *1685 – 1750*
- Ouverture
- Air
- Gigue

II. Variações Sérias (Serious Variations) (1991) — **Ronaldo Miranda**
(tr. Paul Galbraith) — *b. 1948*

III. Two Pieces from *"Iberia"* — **Isaac Albeniz**
(tr. Tadeu do Amaral) — *1860 – 1909*
- Rondeña
- Eritaña

IV. Two Brazilian Dances — **Camargo Guarnieri**
(tr. Edelton Gloeden) — *1907 – 1993*
- Dança Negra
- Dança Brasileira

V. Bébé s'endort (Baby Falls Asleep) — **Henrique Oswald**
(tr. Tadeu do Amaral) — *1852 – 1931*

VI. Congada — **Francisco Mignone**
(tr. Tadeu do Amaral) — *1897 – 1996*

VII. Burrico de Pau (Wooden Donkey) — **Antônio Carlos Gomes**
(Finale of Sonata in D Major) — *1836 – 1896*
(transcribed by the Brazilian Guitar Quartet)

Please see program notes for their Monday, July 15, and Wednesday, July 17 concerts.

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Combattimento Consort Amsterdam

July 25

I. Capricio Stravagante — **Carlo Farina**, *ca. 1600 – ca. 1640*

La lira
Il fiferino
Lira variata – adagio
Presto
Adagio
Presto
Presto
Adagio
Fiferino della soldatesca
Il gatto
Adagio
Presto
Il cano
Presto
La chitarra Spagniola
Adagio

II. Concerto for harpsichord and strings (BWV 1054) — **Johann Sebastian Bach**, *1685 – 1750*

Allegro
Adagio e sempre piano
Allegro

III. Die Fechtschule — **Johann Heinrich Schmelzer**, *ca. 1623 – 1680*

Aria 1
Aria 2
Sarabande
Courante
Fechtschule
Bader aria

IV. Suite in G Minor "Don Quichotte" — **Georg Philipp Telemann**, *1681 – 1767*

Ouverture
Le reveil de Quichotte
Son Attaque des Moulins à Vent
Les soupirs amoureux après la Princesse Dulcinée
Sanche Panche berné
Le galoppe de Rosinante
Celui d'Ane de Sanche
Le couché de Quichotte

This program will be narrated by a member of the company

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Red Priest

August 1

A Grand Baroque Tour

Italy:	
I. from Concerto in A Minor Allegro	**Antonio Vivaldi** *1676 – 1741*
II. Trio Sonata	**Gian Paolo Cima** *17th Century*
III. Spring Dance and Winter Ice	**Vivaldi**
Holland:	
IV. The Nightingale	**Jan Van Eyck** *1590 – 1657*
Germany:	
V. Harpsichord Prelude	**Johann Sebastian Bach** *1685 – 1750*
VI. Cello Dances	**J.S. Bach**
VII. from Trio Sonata in A Minor Adagio and Allegro	**J.S. Bach**
France:	
VIII. Demon Airs	**J.M. LeClair** *1697 – 1764*
England:	
IX. The Witches' Dance	**R Johnson** *1583 – 1633*
X. The Fairies Dance	**Henry Purcell** *1659 – 1695*
Spain:	
XI. Ricercadas	**D. Ortiz** *16th Century*

The program will be introduced by the performers

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The Monday Asilomar Series Concert

JULY 22 ONLY – 8:00 PM, MERRILL HALL, ASILOMAR CONFERENCE GROUNDS
PACIFIC GROVE

Aleksandar Serdar, *piano*

I. Sonata No. 5 in C Major — **Baldassare Galuppi**
1706 – 1785
Andante
Allegro
Allegro assai

II. Toccata in C Minor, BWV 911 — **Johann Sebastian Bach**
1685 – 1750

III. Partita No. 2 in C Minor, BWV 826 — **J.S. Bach**
Sinfonia
Andante
Allemande
Courante
Sarabande
Rondeau
Capriccio

IV. Sonata (TBA) — **Scarlatti**

V. Partita No. 6 in E Minor, BWV 830 — **J.S. Bach**
Toccata
Allemande
Courante
Air
Sarabande
Tempo di Gavotta
Gigue

VI. Chaconne in D Minor from Partita No. 2, BWV 1004 — **Bach-Busoni**

(Program notes will be available at the concert.)

Sponsors for the new Asilomar Series are Asilomar Conference Grounds and Delaware North Park Services.

These concerts are underwritten in part by the generosity of Nan Borreson and Fred Terman.

Pre-concert receptions for Asilomar Series audience members are provided courtesy of Hauk Fine Arts, 206 Fountain Avenue, Pacific Grove 5-7 pm, Monday, July 22 and Wednesday, July 24.

Combattimento Ensemble Amsterdam

Jan Willem de Vriend, *conductor*
Eva Buchmann, *director*
Peter-George d'Angelino Tapp, *costumes*
Barbara Hannigan, *soprano*
Liliane Ecoffey, *soprano*
Marijje van Stralen, *soprano*
Christiane Stotijn, *alto*
Anneleen Bijnen, *alto*

I. Suite in G Minor for Strings and Basso Continuo — **attrib. to Wilhelm Friedemann Bach** *1710 – 1784*
(formerly attributed to J.S. Bach, BWV 1070)

Larghetto—Un poco allegro
Torneo
Aria
Menuetto—Trio
Capriccio

II. Rondeau a 7 in C Major for Violino Piccolo, Bassoon, Strings and Basso Continuo — **Johann Joseph Fux** *1660 – 1741*

III. Concerto in D Minor for Oboe, Strings and Basso Continuo (TWV 51:d1) — **Georg Philipp Telemann** *1681 – 1767*

Adagio
Allegro
Adagio
Allegro

INTERMISSION

IV. Serenata, *Diana sull'Elba* — **Johann David Heinichen** *1683 – 1729*

Sonata

CHORUS: *Alto suono di trombe* (The high sound of trumpets)
DIANA: *Dolce soggiorno mio* (My sweet sojourn)
CLIMENE: *O qual d'argenteo lume* (Oh what silvery light)
DAPHNE: *Ingiurioso è il paragon* (Hurtful is the comparison)
NISA: *Di Venere, e d'Amor* (Of Venus and of Cupid)
ALCIPPE: *Se lo credessi, O Nisa* (If I believed this, O Nisa)
CLIMENE: *Tu, che nel cor mi vedi* (You who see into my heart)
DIANA: *Non più, Climene errasti* (No more! Clemene, you have erred)
CLIMENE: *Questo mio fallo innocente* (My innocent failing)
DIANA: *Oggi il tuo zel* (Today your zeal)
DIANA AND THE CHORUS: *Su snidate, su forzate* (Drive out the wild beasts)

Sponsors for the new Asilomar Series are Asilomar Conference Grounds and Delaware North Park Services.

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I. Suite in G Minor

During the 16th and 17th centuries, dance music evolved to become court music. The intention became not actually to dance, but rather to listen. This process chiefly took place at the court of Louis XIV of France, where various dances were brought together in the forms of "suites" or "ouvertures," the latter taking their name from the opening movement. Bach adopted this French genre in Germany and developed it to unprecedented levels of artistic accomplishment, culminating in his four Orchestral Suites (BWV 1066-69). [See the notes for the *Suite in B Minor* on the Thursday Concert.]

The *G Minor Suite* was long attributed to Bach as a "fifth suite," given the catalogue number BWV 1070, but its true authorship has not been precisely determined. Only in 1853 could a score be reconstructed from copies of the parts, the only original material extant, with the author indicated solely as "Bach." Certain stylistic features and the arrangemnt of the movements point to Bach's eldest son Wilhelm Friedemann as the likely composer.

II. Rondo a 7 in C Major

Little is known about the early years of Fux's life. His exact birth date is unknown and the earliest extant document recording his existence, the register of the University of Graz, dates from 1680. Following his university education Fux probably left for Italy to study with the composer Pasquini. However, little is known about that journey either. The next document shedding light on the course of his career is the one laying down the terms and conditions of his appointment as organist to the Scottish Church in Vienna. In 1696 Fux was appointed *Kapellmeister* to St. Stephan's Cathedral and, a little more than ten years later, *Kapellmeister* to the Viennese Court, then the highest musical position in Europe.

During his Viennese period Fux wrote innumerable operas and oratorios. His best-known work was the opera *Costanza e Fortezza*, performed in Prague in 1723 when Emperor Charles VI was crowned King of Bohemia. A number of leading musicians took part in the performance, including Graun, Quantz, Zelenka and the lutenist Weiss. In 1725 Fux published his counterpoint method *Gradus ad Parnassum*, a copy of which Bach himself acquired for his own library. It enjoyed widespread use well into the 19th century, and even great composers such as Beethoven and Schubert received their theory lessons from it. About six years after the publication of *Gradus ad Parnassum*, Fux's wife died. From that moment on he devoted himself chiefly to the composition of sacred works. He died in 1741, aged 81.

Although Fux's secular works faded into oblivion soon after his death, his church compositions continued to be performed until the late nineteenth century. Halfway through the century Ludwig Ritter von Köchel, the cataloguer of Mozart's oeuvre, grew interested in the life and work of Fux, writing the first biography of the composer. He also compiled a catalogue of his works. The *Rondeaux a 7* belongs to Fux's relatively small instrumental output. The manuscript of the work is housed in the State Library of Dresden. The rondo is remarkable, not only for its use of unusual solo instruments (violino piccolo and bassoon), but also for its dance-like theme. This subject returns eleven times in the accompanying instruments, occasionally in varied form. The violino piccolo and bassoon take the theme over in intervening virtuoso passages.

III. Concerto in D Minor

Nowadays, it is quite common to make allusions to the fact that Telemann was much more popular in his time than Bach. Yet, contemporary appraisals aside, Telemann's value is far from insignificant. While Bach extended old styles to their outermost limits, Telemann opened up new horizons. Telemann's creation of the "galant" style with its simple, melodious lines, strongly periodic divisions and almost unnoticed accompaniments was like a breath of fresh air for German musical life.

IV. Serenata, *Diana sull' Elba*

In 1719 Frederick August II and Maria Josepha, Archduchess and daughter of Austrian emperor Joseph I, were married in Vienna. It was first and foremost a political union, being a means for the father of the groom, Frederick August I, of conjoining Saxony and the Habsburg Empire. Following the marriage the couple went to Dresden for almost an entire month of musical festivities, to which composers of the stature of Handel, Telemann and Pisendel had also been invited.

One of the events that took place during the marriage festivities was the performance of Heinichen's serenata *Diana sul l'Elba*, on Monday, 18 September 1719. This was the occasion of the so-called *Wasserjagen*, a hunt held in honor of Diana, Goddess of Hunting. 400 deers and bears were driven into the Rive Elbe and shot by hunters. Prior to this, the serenata was performed by singers and instrumentalists aboard a gilded and silvered ship floating on the river. The most striking elements of this music have to do with the use of the orchestral instruments, namely the unconventional instrumental combinations and the unexpected sound coloring. In addition, Heinichen makes exceptionally high demands of his forces, the horns in particular.

In *Diana su l'Elba*, Diana is a proud, independent goddess who lives with her nymphs in remote seclusion from the masculine world. The motto of the nymphs — and similarly of Diana — is total dedication to hunting and resistance to the temptations of men and love. Banishment is the penalty for transgression. The nymphs are stern in their judgment of Climene, the nymph who shows wayward tendencies. Diana, however, is lenient: after all, today is a day for celebrating!

— *Taco Stronks*

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I. Adagio and Fuga in C Minor, KV 546 — **Wolfgang Amadeus Mozart** *1756 – 1791*

II. Concerto in E Major for Violin, Strings & Basso Continuo, BWV 1042 — **Johann Sebastian Bach** *1685 – 1750*

Allegro
Adagio
Allegro assai

Ida Haendel, *violin*

INTERMISSION

III. Chamber Symphony for String Orchestra, Op. 110 A — **Dmitry Shostakovich** *1906 – 1975*

Largo
Allegro molto
Allegretto
Largo

IV. MINIMAX "Repertorium fur Militarmusik" — **Paul Hindemith** *1895 – 1963*

I. Army march 606 (*"Der Hohenfurstenberger"*)
II. Overture to *"Wasserdichter und Vogelbauer"*
III. *"Ein Abend an der Donauquelle"* — Intermezzo for 2 distant trumpets
IV. *"Lowenzahnchen an Baches Rand"* — Concert waltz
V. *"Die beiden lustigen Mistfinken"* — Character piece, solo for 2 piccolos
VI. *"Alte Karbonaden"* — March

(Program notes will be available at the concert.)

Sponsors for the new Asilomar Series are Asilomar Conference Grounds and Delaware North Park Services.

These concerts are underwritten in part by the generosity of Nan Borreson and Fred Terman.

Pre-concert receptions for Asilomar Series audience members are provided courtesy of Hauk Fine Arts, 206 Fountain Avenue, Pacific Grove 5-7 pm, Monday, July 22 and Wednesday, July 24.

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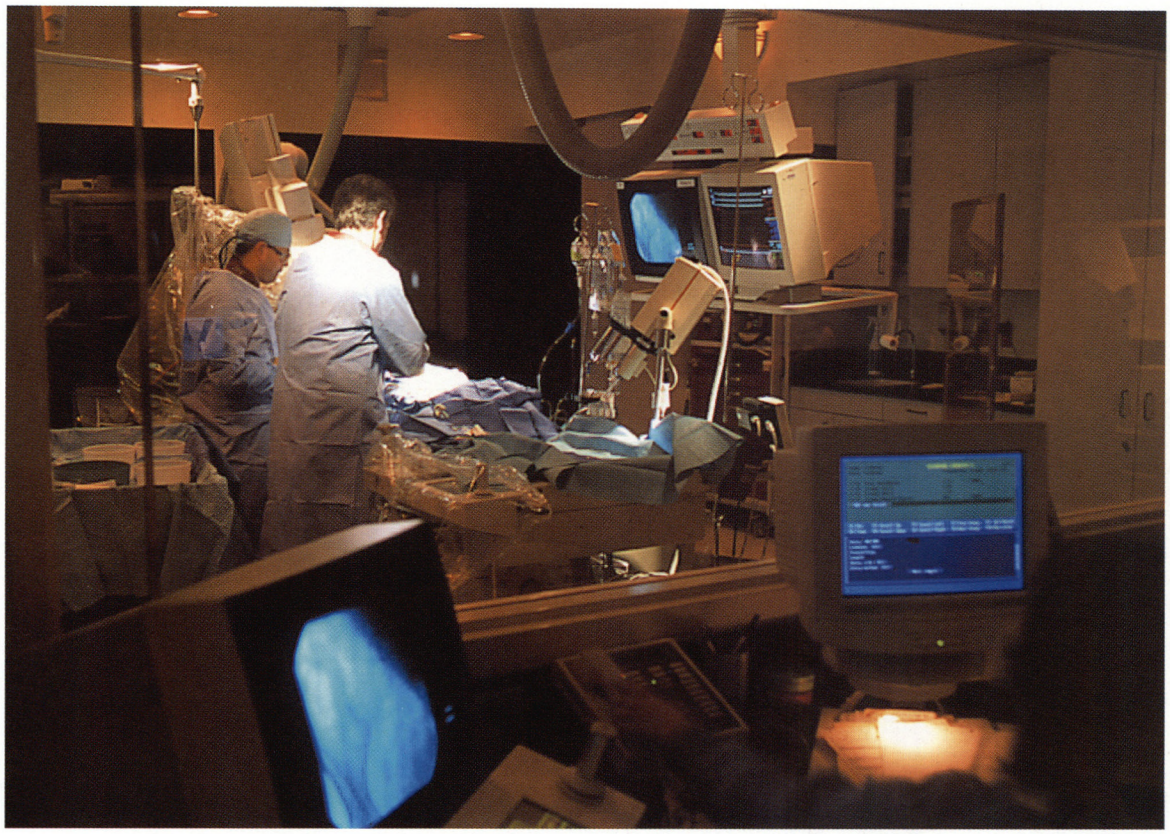
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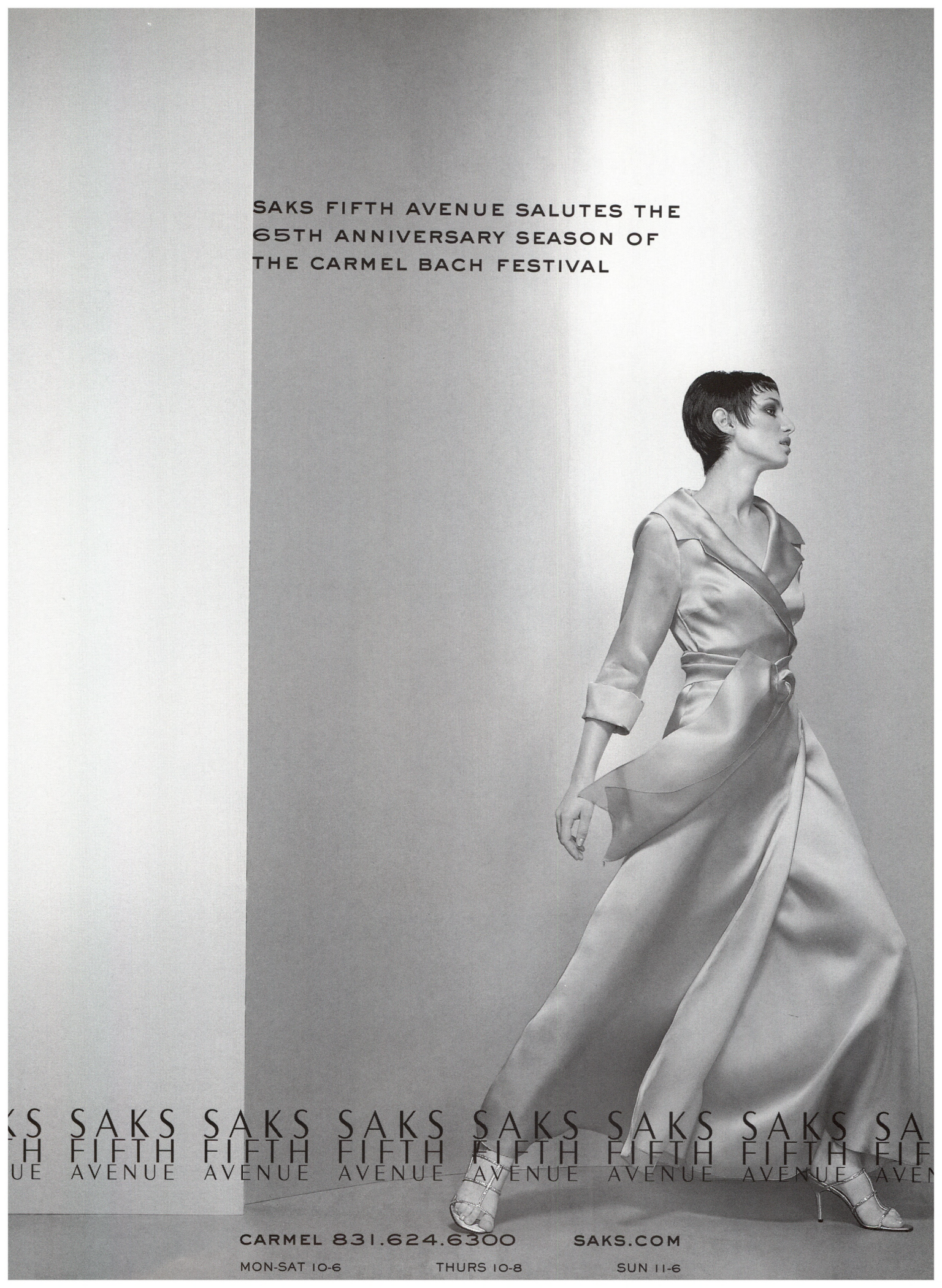
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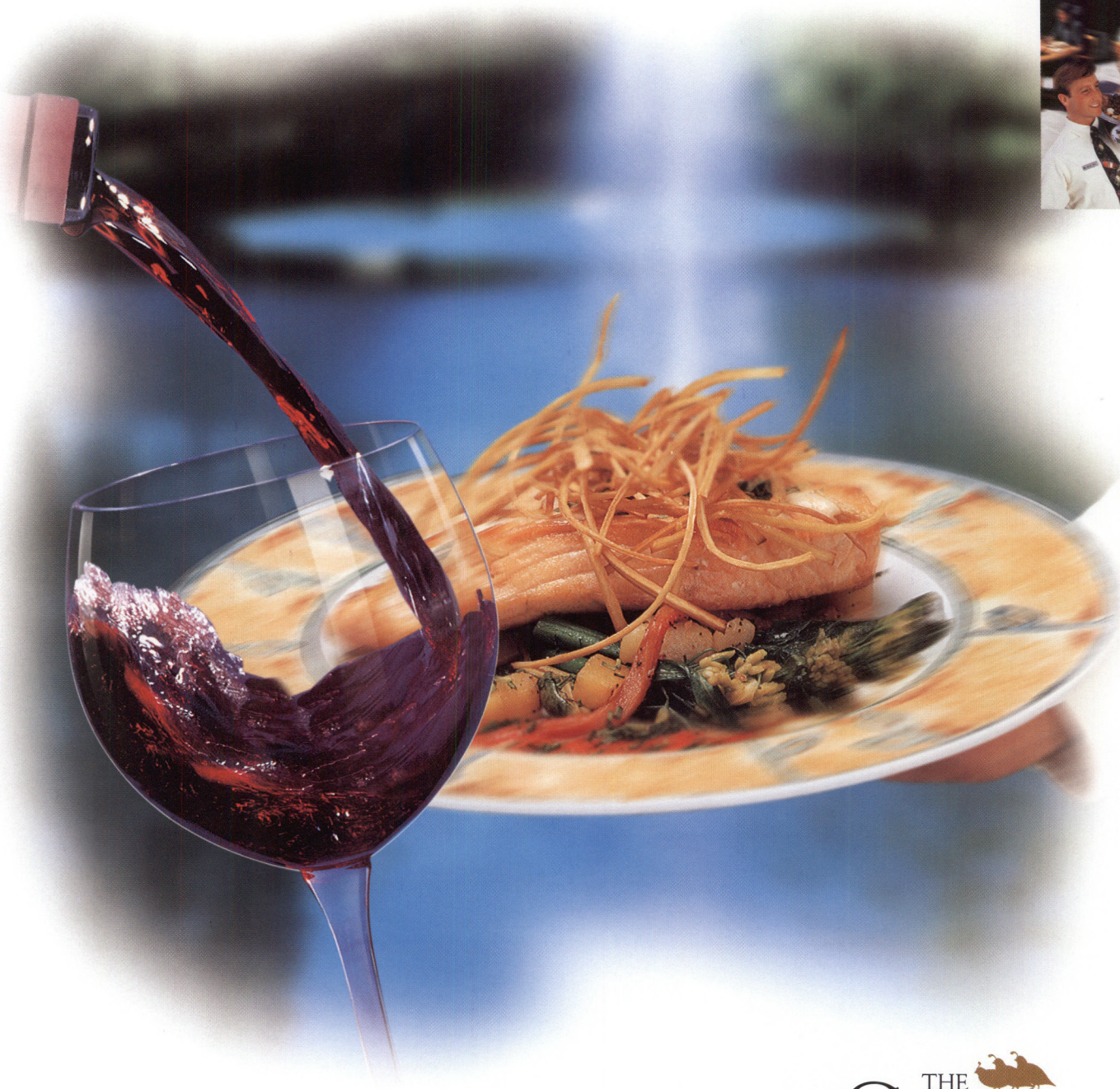
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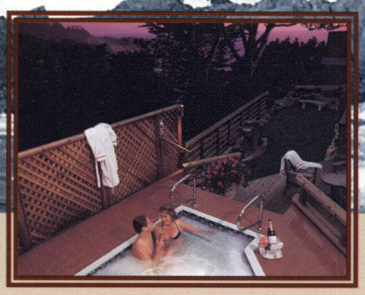
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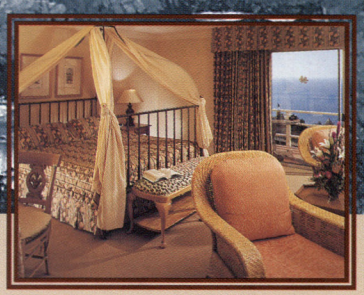
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October 13, 14, 15, 2002
BERLOIZ:
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CHOPIN:
Piano Concerto No.2 in F minor, Op.21
Oliver Kern, pianist
TCHAIKOVSKY:
Symphony No.5 in E minor, Op.64

CONCERT 2
November 10, 11, 12, 2002
WEBER:
Overture to Euryanthe
BRUCH:
Scottish Fantasy for Violin and Orchestra, Op.46
Howard Zhang, violin
BEETHOVEN:
Violin Romance No.2 F major, Op.50
Howard Zhang, violin
MOZART:
Symphony No.38 in D major, K.504 "Prague"

CONCERT 3
January 19, 20, 21, 2003
BORODIN:
Nocturne
PANUFNIK:
Sinfonia Sacra
DVORAK:
Cello Concerto in B minor, Op.104
Raphael Wallfisch, cello

CONCERT 4
February 16, 17, 18, 2003
VERDI:
Overture to I vespri Siciliani
PUCCINI:
Act One Love Duet and Un bel di from Madama Butterfly
Kaori Sato, soprano
Raul Melo, tenor
VERDI:
Overture to Luisa Miller
PUCCINI:
Che gelida manina, Mi chiamano Mimi, O soave fanciulla from La bohème
Kaori Sato, soprano
Raul Melo, tenor
TCHAIKOVSKY:
Polonaise and Waltz from Eugene Onegin
PUCCINI:
Intermezzo, Dona non vidi mai, Tu, tu, amore tu from Manon Lescaut
Kaori Sato, soprano
Raul Melo, tenor

CONCERT 5
March 16, 17, 18, 2003
BACH:
Piano Concerto No.1 in D minor, BWV 1052
Jean Louis Steuerman, piano
FINZI:
Five Bagatelles for Flute and Strings
Elena Durán, flute
FINZI:
Eclogue for Piano and Strings
Jean Louis Steuerman, piano
BACH:
Brandenburg Concerto No.5 in D major, BWV 1050
Jean Louis Steuerman, piano
Elena Durán, flute

CONCERT 6
April 13, 14, 15, 2003
VAUGHAN WILLIAMS:
Serenade to Music
Symphony Chorus
POULENC:
Gloria
Gale Limansky, soprano
Symphony Chorus
ELGAR:
Enigma Variations, Op.36

CONCERT 7
May 18, 19, 20, 2003
RAVEL:
Le Tombeau de Couperin
JEFFREY VAN:
Concerto for Two Guitars
Jeffrey Van, guitar
Patricia Dixon, guitar
VIVALDI:
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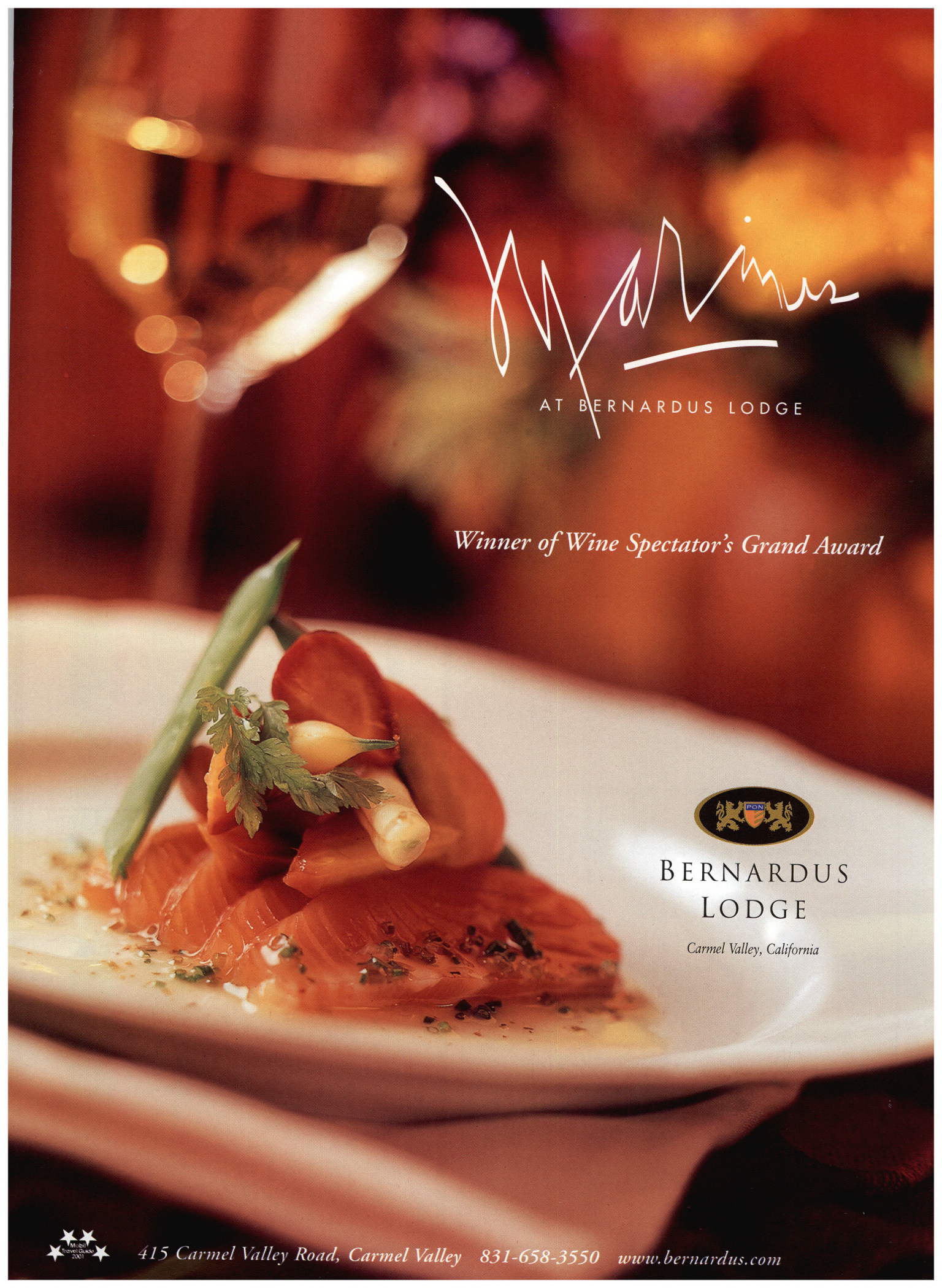
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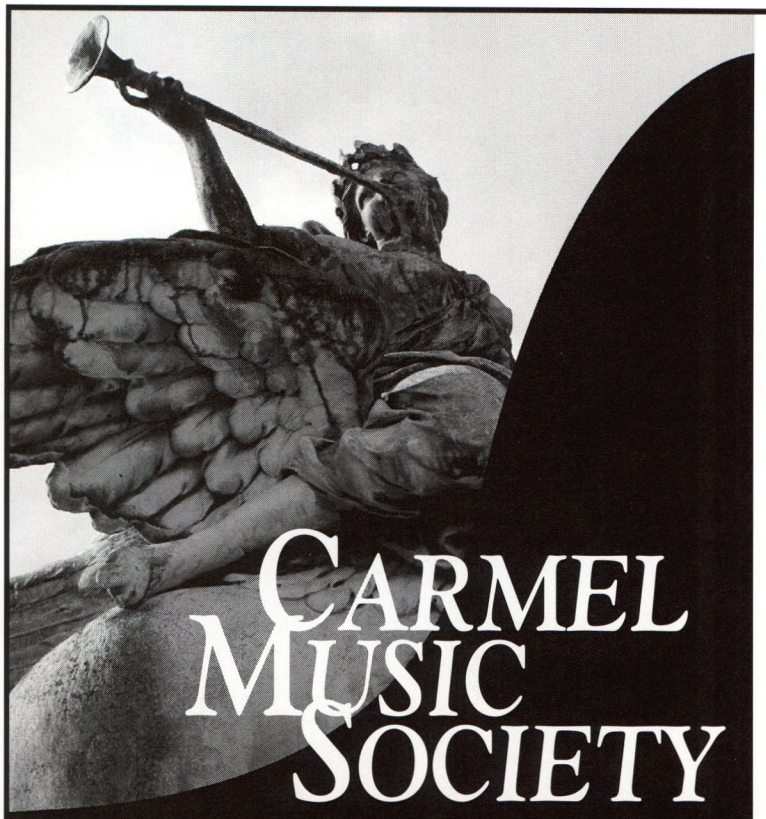
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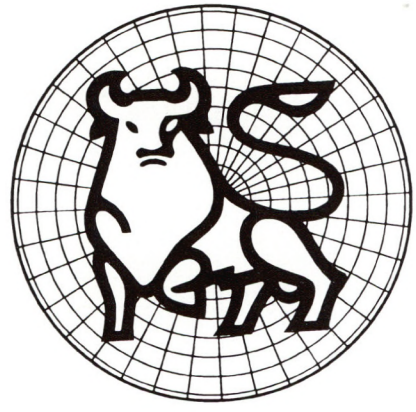
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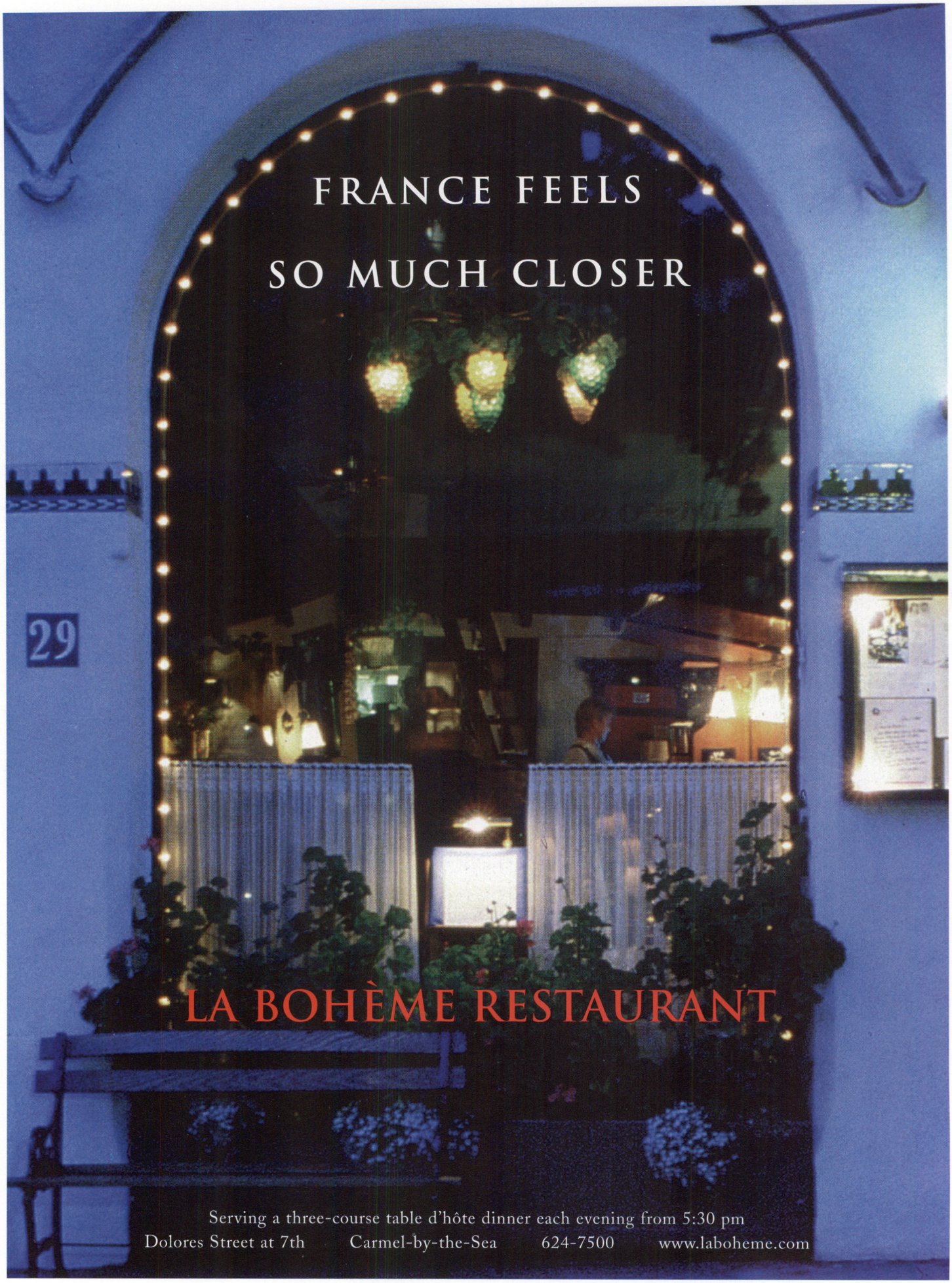


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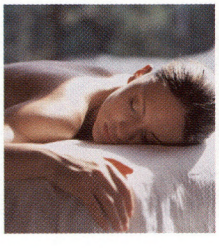


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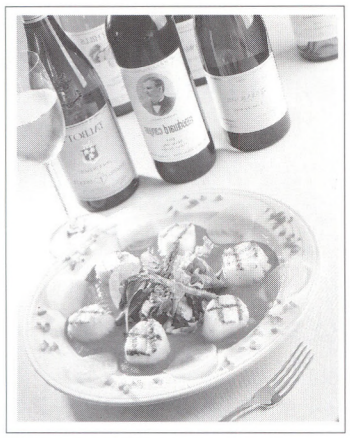
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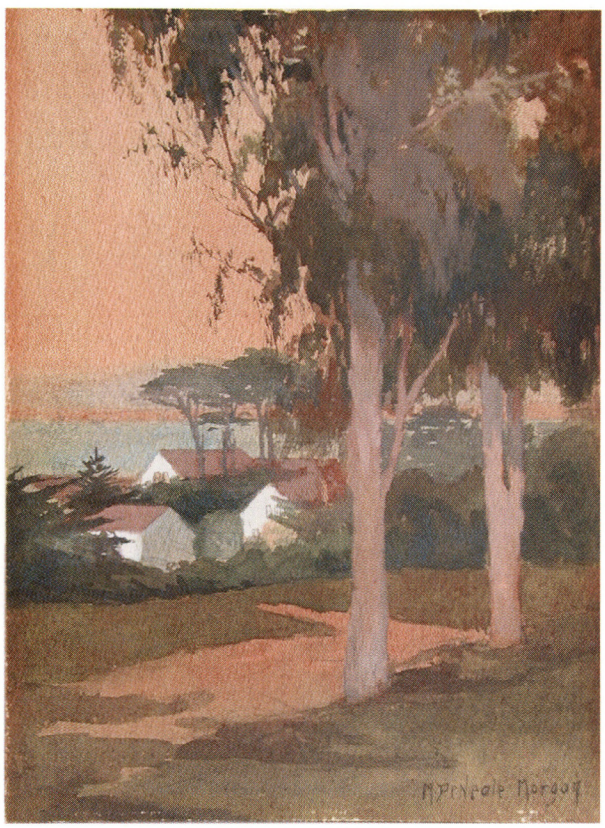
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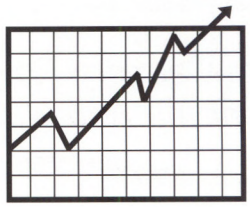
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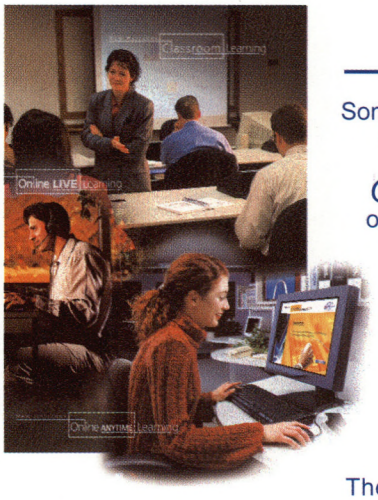
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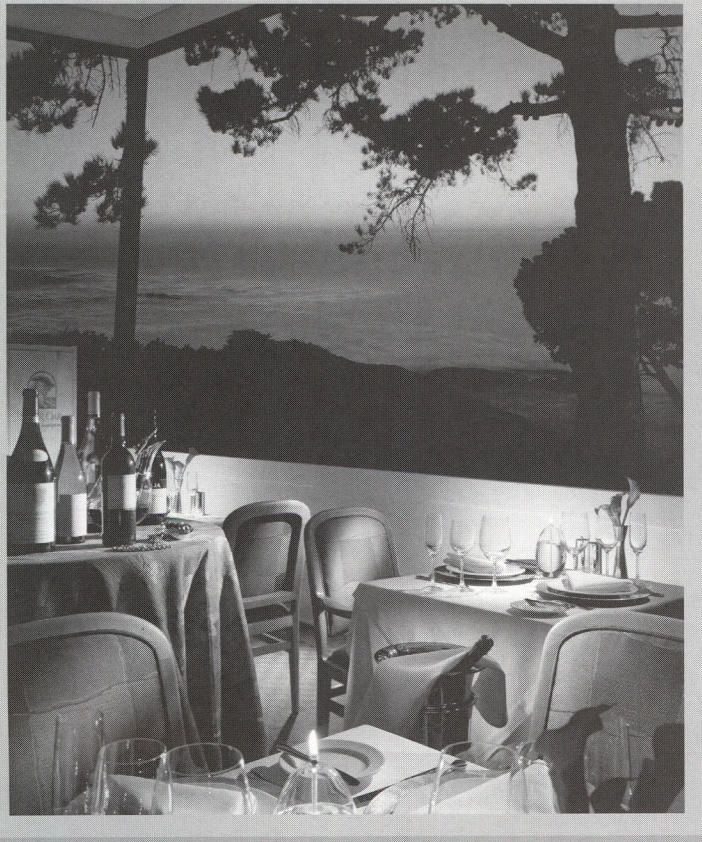
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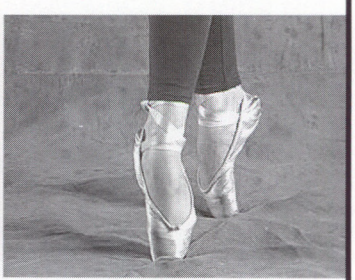
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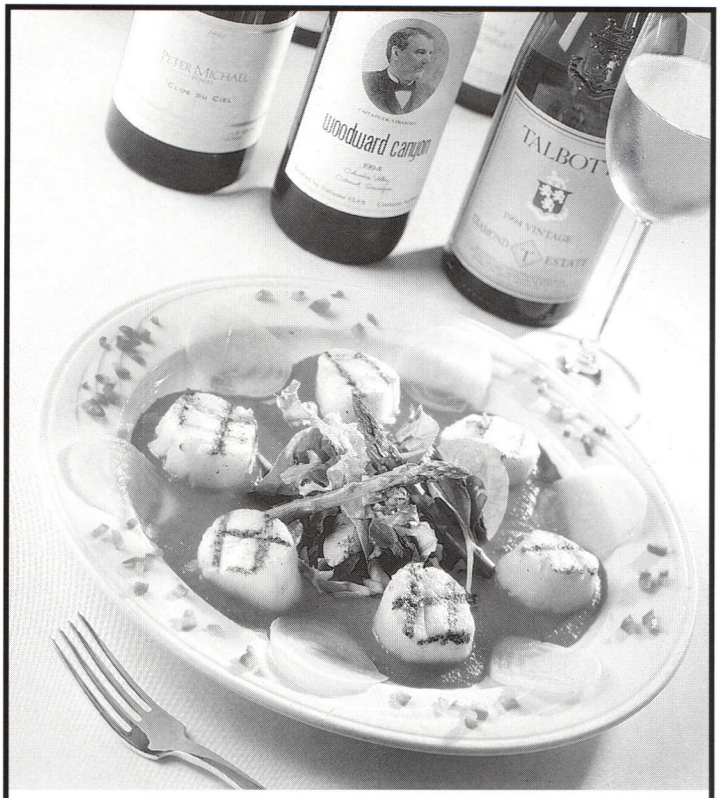


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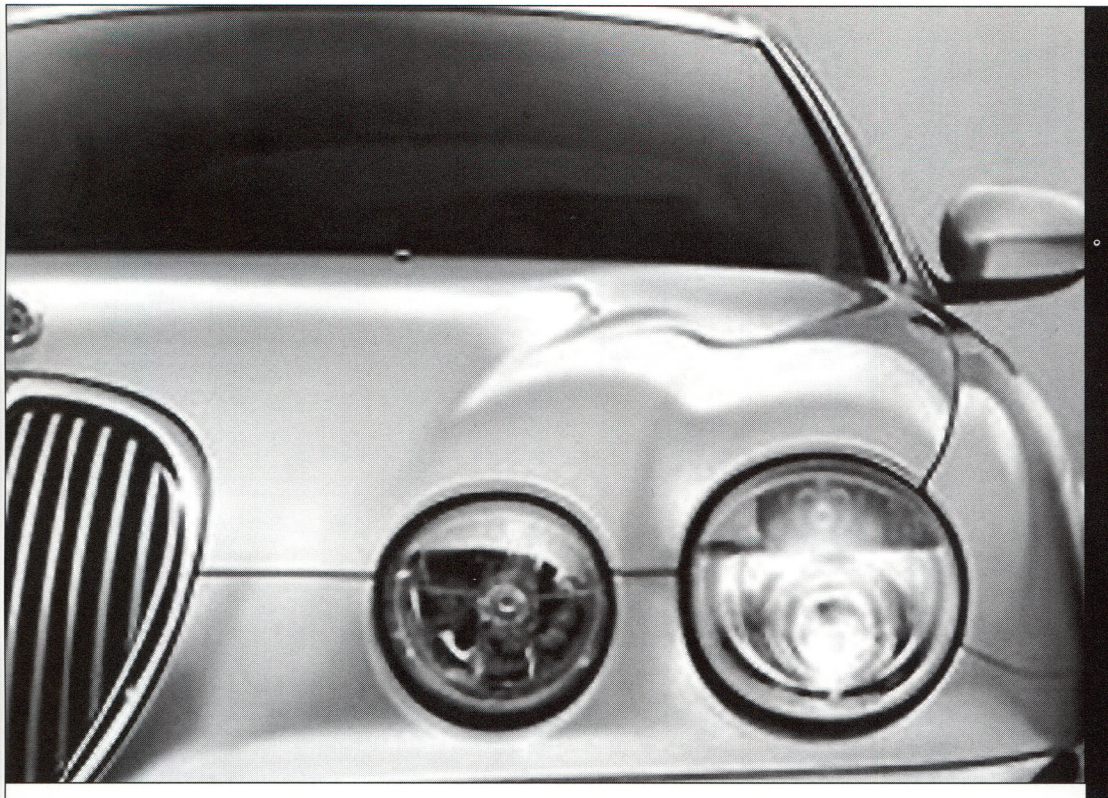
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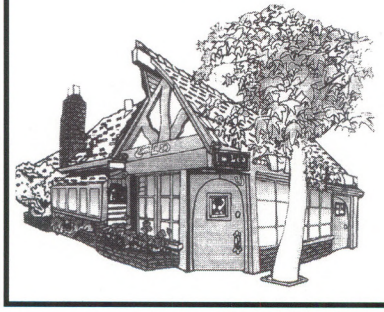
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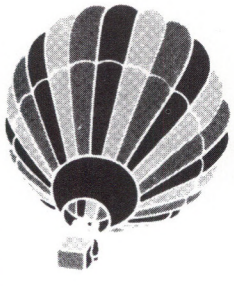
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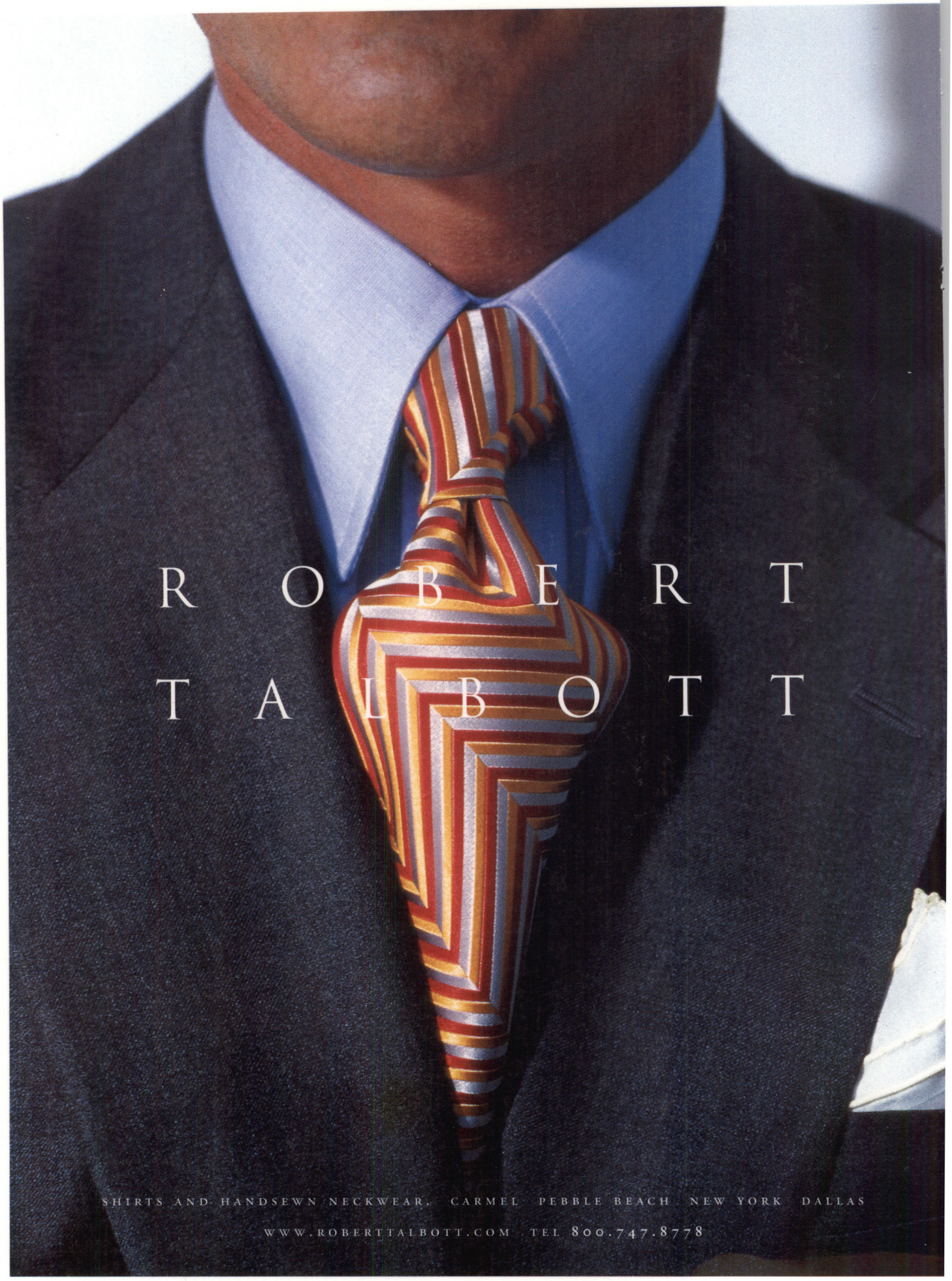
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